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CHARLES DICKENS

1812-1870



No. 319

The earliest known portrait of
Charles Dickens.

CATALOGUE
OF AN EXHIBITION OF THE WORKS
OF
CHARLES DICKENS

WITH AN INTRODUCTION BY
ROYAL CORTISZOZ



UNIV. OF
CALIFORNIA

NEW YORK
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1913

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TO THE
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MAIN

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INTRODUCTION

THERE is a story about Balzac which represents him as listening with no more patience than the baldest politeness imposed to his friend Jules Sandeau, who had just returned from an absence and persisted in talking about the illness of his sister. "All this is interesting," said the great man, "but let us return to reality; let us talk of Eugénie Grandet." If Dickens had not possessed a rich, unsleeping sense of humor he might have been the hero of just such an anecdote, for with him, as with Balzac, to return to the people of his novels is to return to reality. In using that phrase I would particularly note its complete detachment from the body of that jargon of literary criticism which it

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might perhaps for a moment suggest. It is not of Dickens's "realism" as an artistic method that I am thinking, but just of the friendly, human world of which he makes us free. The exhibition described and annotated in this catalogue is full of books, but it is the least "bookish" affair of the kind ever organized by the Grolier Club.

All the great novelists are coming to have their "Dictionaries" or "Répertoires," books enabling us to find with ease the whereabouts, so to say, of the personage whose traits we recall, but whose special place has escaped our memory. When a Scotch judge, Mr. Thomas Alexander Fyfe, undertook not long ago thus to supply an index to the characters of his best-loved author, he gave to his book a title wittily illustrative of the merely human cosmos he had been exploring, "Who 's Who in Dickens." In the preface he happily says of his work, too, that it presents, not

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names only, but portraits,—portraits, that is, I may add, of people we have met, not of “literary creations.” When you go strolling through the list and encounter, for example, Miss Whiff, who is recalled as an assistant at Mugby Junction Refreshment Room, you instinctively think of her, not as some one known long ago in a book, but as a young woman observed at Mugby Junction.

It is then to our most intimate and personal memories that these books and manuscripts and relics make their appeal. Critical prepossessions, if we have any, must fall from us like a superfluous garment when we enter the presence of Charles Dickens, just as a cloak is slipped from the shoulders when we leave the hard struggle against the blast on the winter highway and come to sit at peace beside the blazing hearth. Readers all over the world have known this, but I like to revive here the recollection of that extraordinary initiation into the se-

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cret of Dickens through which America passed when his writings were fresh and new. His genius simply invaded us and took us captive. We were his utterly from the start, in the bonds of the truest affection. I need not recite in detail the story of his reception here in 1842, "of the enthusiastic greeting they give me, or the cry that runs through the whole country." It has been told over and over again by uncounted devotees, from Forster down. But I cannot forbear from quoting what Dr. Channing wrote to Dickens about the "deputations from the Far West" and the whole flood of grateful emotion on which the visitor was launched. "It is no nonsense, and no common feeling," ran the American's testimony. "It is all heart."

He touched our hearts because he had a heart himself—a heart and, into the bargain, genius. These are the two elements in his work which account for the incessant reproduc-

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tion of the novels and stories in editions that are indeed as the sands of the sea, and that explain the triumphant manner in which Dickens has withstood the pin-pricks of the æsthete and the literary man. "Sans génie, je suis flambé," exclaims Balzac, and again we recognize a point of kinship between the Frenchman and his great contemporary. Both were possessed by what we may call a natural force without, however, getting at the mystery which lies behind the definition. All that we know is that Dickens had his dæmon, that he was urged to write because he could not help himself, and that, like Shakespeare summoning his spirits from the vasty deep, or like Michael Angelo invoking immortal figures from insensate stone, he seems not so much to invent his human creatures as to liberate them from the obscurity in which they had been awaiting his call. It is interesting to reflect upon the impersonal, universal sig-

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nificance of types thus awakened into being. Dickens, the man and the friend, is writ large across everything that he did, but it is the voice of humanity that speaks through his lips. That is the way of genius.

People sometimes talk disparagingly of Thackeray's "confidential attitude," which they profess to find "intrusive" and "inartistic." They forget or they completely fail to see that those much-discussed "asides" of the novelist are not really the expression of his private whim, but are in the nature of appeals to the fundamental moral law. The nominally idiosyncratic traits in Dickens, his reformatory zeal, for example, which would sometimes appear to be turning one of his novels into a tract, has the same high sanction. This motive in much of the modern fiction that is nothing if not "artistic" is frequently deprived of all its force by the unconscious self-conceit with which the author gets himself between his

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reader and his purpose. He makes you feel that his satire is directed against something which has offended his individual taste, has violated the canons of his own fastidious "set." His plaint is small and peevish. He mistakes crudity in manners for deeper obliquities, and his work is local and ephemeral. Dickens, who was avid in the study of manners, and could paint the surface flow, the passing humors, of mankind, with all the raciness of his picaresque fore-runners, did not know how to belong to a "set," and in his abounding criticism of life the little querulous note is never heard. Like Thackeray, he is on the side of the angels; he knows the inexorable law, and forever invokes it. But even as he does so, with the unerring instinct of genius, its large outlook and its bottomless compassion, he obeys the precept which Arnold has formulated so admirably, to stand aside and let humanity decide.

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His confidence in the issue, the happy faith in mankind which is as the very salt of his writings, rests both upon the clairvoyance of genius and the knowledge that a man gets of his fellows through contact with them immeasurably sympathetic. He was the most clubable, the most companionable of men, and he had a tremendous gusto for experience. I know nothing more characteristic of his way with the world than the episode of his Swiss sojourn which Forster describes, the effort he made to bring some light and comfort into the lives of certain unfortunates in the asylum at Lausanne. One of these was a weak-minded youth of whom he wrote as follows: "He is very fond of smoking. I have arranged to supply him with cigars during our stay here; so he and I are in amazing sympathy. I don't know whether he thinks I grow them or make them, or produce them by winking, or what. But it gives him a notion that the

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world in general belongs to me." It was the goodness in him that made him helpful to others all his life long, but what I like to think of in the zest with which he found those cigars for his poor young friend is the perfect comprehension underlying the daily gift. Dickens knew when to offer a man "what was good for him," but, unlike many philanthropists old and new, he could hit upon the one benefaction his protégé both needed—and wanted. He was not content to help people. He wished also to make them happy.

It is told somewhere of a modest philosopher who once drifted into Dr. Johnson's circle, that he had the quaintest explanation of his contented mood. It was, whimsically quoth he, because cheerfulness was always breaking in. So it was with Dickens, and as I say this I cannot but glance at the specious hypothesis which would attribute his cheerfulness to nothing more than high ani-

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mal spirits, the easy optimism of a successful sentimentalist. There is courage in his gaiety; his ringing laughter is that of a gallant soul. Nor was he unacquainted with grief. From a childhood as unhappy as his he could not but reap a harvest of sorrow, feeding his thought to some extent and occasionally embittering his reminiscences. But to those who at any time of life had wounded him he could be royally magnanimous, and before the world at large his demeanor was brave and untroubled. He was wonderful at home or under the roof of a friend. Was there ever such an organizer as Dickens for the joyous gales of amateur theatricals? If there is anything in this exhibition which fairly breathes the sunny spirit of the man, it is that sheaf of a dozen "numbers" and two "supplements" of "The Gad's Hill Gazette," the periodical in which his children mirrored the doings of the household. It is not hard for one to see him in

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imagination bending over the merry youngsters, offering them with just the right mixture of fun and gravity the advice of "the old hand," and sometimes beseeching the privilege of "contributing to your columns."

In how many ways, amongst both young and old, do we see him diffusing stimulus and cheer! And in that rôle we find him when we come back to the books. In one of his essays De Quincey has drawn a memorable distinction between the literature of knowledge and the literature of power, and pursuing the analysis he says:

"Now, if it be asked what is meant by communicating power, I, in my turn, would ask by what name a man would designate the case in which I should be made to feel vividly, and with a vital consciousness, emotions which ordinary life rarely or never supplies occasions for exciting, and which had previously lain unawakened, and hardly within the dawn of

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consciousness—as myriads of modes of feeling are at this moment in every human mind for want of a poet to organize them? I say, when these inert and sleeping forms *are* organized, when these possibilities *are* actualized, is this conscious and living possession of mine *power*, or what is it?”

The writings of Charles Dickens belong to this literature of power. It was his function to plunge deep into “ordinary life,” and there to feel vividly, and with a vital consciousness, the emotions which many of us without his aid would never know. He stirs and enkindles his reader, enlarges that reader’s horizon, and through his fertilizing, enriching power makes him a better and a happier man. Many thoughts come trooping home as we muse amid the diverse souvenirs of his genius which fill this exhibition, but I venture to affirm that the one that comes first and stays longest is a thought of

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gratitude. There have been many makers of libraries who have collected first editions and other literary rarities because they loved books. I believe that those whose treasures are described in this catalogue have collected them because they loved Dickens.

ROYAL CORTISZOZ.

NOTE

THE exhibition presents in chronological order the works of Charles Dickens as they appeared in numbers or in volume form. Grouped around each will be found whatever has been available in the way of manuscript material and original sketches, together with a representative number of the plays, imitations, and musical productions founded upon Dickens's works. The Reading Editions and Speeches have been placed separately.

Items of interest which may not be classed with the Works of Dickens will be found among Miscellaneous Dickensiana, together with works attributed to him, and a few of the earliest books about the novelist.

We are fortunate in being able to show so large a number of original portraits and personal relics, as well as several important manuscripts.

The catalogue is descriptive of the exhibition and offers no attempt at a bibliography. The date assigned to each group refers to

NOTE

the completion of the work described. The sizes given conform to the rules of the American Library Association.

Thanks are due, not only to the members of the Club, who have placed their collections at the disposal of the Committee with their customary generosity, but also to Mrs. George D. Widener for her kindness in allowing the Committee to draw from the collection left by her son, our late member, Harry Elkins Widener; to George Barr McCutcheon, F. R. Kaldenberg, and The Massachusetts Historical Society; and to the authorities of the South Kensington Museum, London, who extended every courtesy.

CATALOGUE

SKETCHES BY BOZ,

1836-1837

THE first series of Sketches appeared in February, 1836, and was Charles Dickens's first publication in book form. His earliest published writing was *A Dinner at Poplar Walk*, which came out in *The Monthly Magazine*, December, 1833, when he was twenty-one years old, and acting as a reporter in the House of Commons. It was afterward entitled *Mr. Minns and his Cousin*, and is used in the second series of Sketches. Several of the thirty-five articles of which the first series consists appeared in *The Monthly Magazine*, the one of August, 1834, being the first to bear the signature, "Boz." Other Sketches appeared during 1835 and 1836 in *The Evening Chronicle*, *Bell's Life in London*, and the *Library of Fiction*.

The second series was collected in 1837, three of the twenty articles being hitherto unpublished. The preface is dated, Furnival's Inn, December 17, 1836, and the date upon the engraved title is 1836.

Both series contain plates by George Cruikshank, to whom Dickens made graceful reference in the preface. Cruikshank was Dickens's senior by twenty years, and already had an established reputation as an illustrator, so that his coöperation was a distinct advantage. His illustrations for the Sketches are considered among his best etchings.

A second edition of the first series was issued in August, 1836, and third and fourth editions the following year. A second edition of the second series (1837) has two additional plates—The Last Cab Driver, and May-day in the Evening. The first complete edition of the two series was brought out by Chapman and Hall in monthly parts from November, 1837, to June,

THE WORKS OF DICKENS

1839, and in volume form in the latter year.

- 1 Sketches by "Boz," | Illustrative Of |
Every-day Life, | And | Every-day
People. | In Two Volumes. | Vol. I |
[Vol. II] | Illustrations By George
Cruikshank. | London: | John Ma-
crone, St. James's Square. | MDCCC-
XXXVI.

Duodecimo. Two volumes, in original green cloth binding, with yellow end-papers.

First edition.

COLLATION: Vol. I: Title (with imprint on verso); preface (dated February, 1836), and table of contents, pp. [i]-viii; text, pp. [1]-348. 8 plates by George Cruikshank.

Vol. II: Title (with imprint on verso), and table of contents, pp. [i-iii]; text, pp. [1]-342. 8 plates by Cruikshank.

- 2 The | Library Of Fiction, | Or | Fam-
ily Story-teller; | Consisting Of |
Original Tales, | Essays, And
Sketches Of Character. | With Four-
teen Illustrations. | Vol. I. | London:

—Chapman And Hall, 186, Strand. |
1836.

Octavo. In 7 monthly numbers as issued,
with original gray, printed, paper wrappers.

This contains A Little Talk about Spring and
the Sweeps (pp. 113-119, with a plate by
R. W. Buss), which appeared later in the
second series of the Sketches, as The First of
May, and The Tuggs's at Ramsgate (pp. [1]-
10, with two plates by Robert Seymour),
which was published in Philadelphia in 1837,
and was added to the collected edition of the
Sketches, 1839.

- 3 The | Tuggs's At Ramsgate, | And
| Other Sketches | Illustrative Of
Every-day Life And | Every-day Peo-
ple. | By Boz. | Author Of | "Wat-
kins Tottle," &c. &c. | To Which Is
Added | The Pantomime Of Life, |
By The Same Author. | Philadelphia :
| Carey, Lea & Blanchard. | 1837.

Duodecimo. Original brown paper boards,
with white end-papers.

First edition of The Pantomime of Life.

COLLATION: "Advertisement", title, preface,
and table of contents, pp. [i]-viii; text, pp.
[9]-204.

From the Advertisement, it appears that The

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Tuggs's at Ramsgate had already been issued by the same publishers, but the present volume precedes its English appearance in book form (see Nos. 2 and 8). The publishers had already brought out a collection of the Sketches under the title, Watkins Tottle and Other Sketches, in two volumes, in 1837.

The Pantomime of Life first appeared in Bentley's Miscellany, in March, 1837. This is the first publication in book form which contains it.

- 4 Sketches By Boz: | Illustrative Of
Every-day Life, | And Every-day
People. | The Second Series. | Com-
plete In One Volume. | London: |
John Macrone, St. James's Square. |
MDCCCXXXVII.

Duodecimo. Original pink cloth binding, with black labels and yellow end-papers.

First issue of the first edition, without list of illustrations on p. viii.

COLLATION: Half-title, [1 unnumbered leaf]; title (with imprint on verso), preface (dated December 17, 1836), and table of contents, pp. [i]-viii (pp. iv and v numbered ii and iii); text (including half-titles), pp. [1]-377; "Mr. Macrone's Select List" (dated December, 1836), [10 unnumbered leaves]: pp. 25, 32 and 62 are numbered 52, 23 and 46 re-

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spectively; the page number of p. 60 is omitted. 10 plates (including frontispiece and etched title, dated 1836) by George Cruikshank.

5 Another Copy, with fancy blue endpapers.

6 Sketches By Boz | . . . | The Second Series. | [etc., as in No. 4].

Second issue of the first edition, with table of contents reprinted, to leave space for the list of illustrations, which is added on p. viii, the last plate being incorrectly entered. "Vol. III," before the page reference, has been imperfectly erased from the plates. ~

From the collection of Augustin Daly, with the author's presentation inscription to Richard Bentley.

7 Another Copy, with the two additional plates of the second edition (The last Cabdriver, and May-Day in the Evening) inserted.

8 Sketches By Boz | Illustrative Of | Every-day Life And Every-day People. | With Forty Illustrations | By | George Cruikshank. | New Edition,

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Complete. | London: | Chapman And
Hall, 186, Strand. | 1839.

Octavo. In 20 monthly numbers, as issued, with original pink, printed, pictorial, paper wrappers, designed by Cruikshank, and advertisements.

First issue of the first complete edition of the two series, with publisher's imprint upon plate, The Greenwich Fair, and following plates.

COLLATION: Half-title, title (with imprint on verso), Advertisement, and table of contents, pp. [i]–viii; text (including half-titles), pp. [1]–526. 40 plates by George Cruikshank.

The numbers were issued from November, 1837, to June, 1839, the preliminary leaves appearing with No. 20. Twenty-seven plates were re-etched to suit the larger paper, the plate entitled The Free and Easy was omitted, and thirteen new etchings were added.

There is an additional article, The Tuggs's at Ramsgate, which had appeared in The Library of Fiction, No. 1, 1836. No. 2 contains an Address, dated November 30, 1837, and No. 5 contains a Proclamation announcing Nicholas Nickleby.

- 9 The Same, in book form, with proofs, before letters, of the plates of the first editions of the two series inserted.

- 10 Proofs on India paper of the plates of Sketches by Boz, 1839.

- 11 Sketches By Boz, | [eight lines] | New Edition, Complete. | Philadelphia: | Lea & Blanchard, | Successors To Carey & Co. | 1839.

Quarto. In 10 monthly numbers as issued, with original blue, printed, pictorial, paper wrappers, and advertisements. 20 plates by Yeager, redrawn from the Cruikshank plates. First complete American edition of the two series.

This contains The Public Life of Mr. Tuller and The Pantomime of Life, not in the English collected edition. All the wrappers are dated 1838.

- 12 Sketches By Boz . . . London: Chapman And Hall . . . 1859.

Octavo. 40 plates by George Cruikshank. The original sheets, interleaved and annotated, with omitted portions supplied in autograph by Richard Herne Shepherd, and a monograph upon the work by him.

- 13 The Sketch Book by "Bos", containing a great number of highly interesting and original Tales, Sketches, &c.

THE WORKS OF DICKENS

&c. Embellished with seventeen elegant engravings. London: Printed and published by E. Lloyd . . . [1837].

Octavo. Issued in 11 numbers. Woodcuts.

One of the many plagiaristic works, which gave Dickens much annoyance.

SUNDAY UNDER THREE
HEADS, 1836

THIS plea for broader Sunday laws was originally announced in No. 3 of the Library of Fiction, 1836. It probably marks Dickens's first connection with Hablot K. Browne (Phiz), then a young and little known artist, as it was in progress prior to the publication of his first plates for *Pickwick Papers*. It appeared without Dickens's name, and he never cared to reprint it, although two reprints of this scarce pamphlet have been made.

One, by Jarvis & Son, 1884, has an introduction and extra gray paper wrapper, the plates being badly executed; the second, by Edwin Pearson of Manchester, has better plates; on p. 7, line 15, the word "Hair" is misprinted "Air".

- 14 Sunday | Under Three Heads. |
[Woodcut] | As It Is; | [Woodcut]
| As Sabbath Bills Would Make It; |
[Woodcut] | As It Might Be Made.
| By Timothy Sparks. | London: |
Chapman And Hall, 186, Strand. |
1836.

Sixteenmo. Original yellow, printed, pictorial, paper wrapper.

First edition.

COLLATION: Title, [1 unnumbered leaf]; half-title and dedication to the Bishop of London (dated June, 1836), pp. [i]-v; text, pp. [1]-49. 3 full page wood-engravings (including frontispiece) by H. K. Browne, who also designed the three heads on the title-page, which are repeated on the wrapper.

Some copies have the date erased, probably by a bookseller who wished them to appear to be a new publication.

THE WORKS OF DICKENS

- 15 Sunday | Under Three Heads. | [etc.,
as in No. 14.]

A facsimile reprint, made by Jarvis and Son, 1884, with extra gray, printed wrapper, and introduction.

Although it is commonly stated that the words "Sunday Under Three Heads" are omitted at the beginning of Chapter III on p. 35 of this reprint, this copy contains them.

THE VILLAGE COQUETTES,
1836

DICKENS wrote the drama and songs for this comic opera, which was composed by his friend, John Hullah. It was first produced at St. James's Theater on December 6, 1836, was played nineteen times in London, and also acted in Edinburgh. Dickens disliked it intensely, and said that he would not have it reprinted for one thousand pounds. However, a facsimile reprint was issued in 1878 by

Bentley, who in a note on the verso of the title-page stated it to be a reprint. The operetta is interesting in that it marked the beginning of Dickens's acquaintance with his friend and biographer, John Forster. John Pritt Harley, to whom the opera is dedicated, was an actor and singer, who took part in it, and whose reputation it is said to have established. John Braham, the tenor, was also in the cast.

- 16 The | Village Coquettes: | A Comic Opera. | In Two Acts. | By Charles Dickens. | The Music By John Hullah. | London: | Richard Bentley, | New Burlington Street. | 1836.

Octavo. Issued in gray paper boards.

First edition.

COLLATION: Title (with imprint on verso), dedication to J. P. Harley, preface, and Dramatis Personae (with copyright notice on verso), pp. [1-8]; text, pp. [9]-71 (with imprint on verso).

- 16a Another Copy, in original signatures, unopened and unbound.

- 17 Songs, | Choruses, And Concerted Pieces, | In | The Operatic Burletta | Of | The Village Coquettes. | As Produced At | The Saint James's Theatre. | The Drama And Words Of The Songs | By "Boz." | The Music By John Hullah. | The Music is Published By Messrs. Cramer And Co., | 201, Regent Street. | Printed By Bradbury And Evans, Whitefriars. | 1837. | [Price Tenpence.]

Duodecimo. Stitched. Copy presented to Harley, who took the part of Mr. Martin Stokes, with inscription: "J. P. Harley Esq. With the Author's & Composer's Compts."

First edition.

COLLATION: Title (with *Dramatis Personae* on verso), and text, pp. [1]-16.

- 18 Music for The Village Coquettes.

Folio. The following nine songs are bound together: Love is not a Feeling to pass away, Autumn Leaves, Some Folks who have grown old, The Child and the Old Man, There is a Charm in Spring, My fair Home, How beautiful at Eventide, No light Bound of Stag, and A Country Life. All except the last mention The Village Coquettes in their titles, which end with "The Words By Charles

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Dickens, the Music By John Hullah", and are published by Cramer, Addison and Beale. A Country Life is the song There is a Charm in Spring under another title, and is published by Joseph Williams.

- 19 The | Village Coquettes: | [etc., as in No. 16].

Bentley's facsimile reprint, 1878, with statement to that effect on verso of title. Extra-illustrated by F. W. Pailthorpe's original drawing for a frontispiece (issued independently) and portraits of Dickens and the actors, and accompanied by colored and uncolored impressions of the etched frontispiece.

THE STRANGE GENTLEMAN, 1837

FROM early childhood, Dickens was deeply interested in the theater, and at one time applied for regular employment as an actor at Covent Garden. Between issuing the first and second series of Sketches by Boz, becoming interested in John Braham's management of the newly built St. James's Theater, he wrote for Braham ("as a practical joke", he ex-

plained) the little farce, *The Strange Gentleman*, adapted from *The Great Winglebury Duel*, one of the *Sketches*. It ran for sixty nights, beginning on September 29, 1836, Dickens being a constant attendant at the theater, at one time, it is said, taking a part in it himself. Printed copies (possibly advance proofs) of the play are said to have been for sale at the St. James's Theater when it was first performed there in 1836, but none are known to exist. A facsimile reprint was issued in 1871 by Chapman and Hall without the frontispiece by Browne, and one was added by Pailthorpe.

- 20 The | *Strange Gentleman*; | A Comic
Burletta, | In Two Acts. | By "Boz".
| First Performed | At | The St.
James's Theatre, | On | Thursday,
September 29, 1836. | London: |
Chapman And Hall, 186, Strand. |
MDCCCXXXVII.

Octavo. Original mauve, printed, paper wrapper.

THE WORKS OF DICKENS

First edition.

COLLATION: Title (with imprint on verso), and directions for costumes, [2 unnumbered leaves]; text, pp. [1]-46. Frontispiece by H. K. Browne.

The frontispiece and preliminary leaf with directions for costumes are often lacking, and it is thought possible that some copies were issued without the former.

21 Another Copy, with the following insertions:

The original drawing for the frontispiece, by H. K. Browne.—The original play-bill of St. James's Theater for October 28 and 29, 1836, with the cast of *The Strange Gentleman*.—Original water-color drawing by John Leech of J. P. Harley, the actor, as "The strange gentleman".—Autograph letter from Dickens to Harley, suggesting a benefit "for the relief of poor Elton's seven children". (E. W. Elton was an actor who lost his life in a disaster at sea, and it was mainly through the exertions of Dickens, aided by members of Elton's own profession, that provision was made for his large family.)

22 The | *Strange Gentleman*; [etc., as in No. 20].

A reprint issued in 1871, without the frontispiece. One was afterwards etched for it by

THE WORKS OF DICKENS

F. W. Pailthorpe. The present copy contains Pailthorpe's original water-color drawing for the frontispiece, as well as the colored etching. This reprint may be identified by the following points in which it differs from the original: on holding the title-page to the light, it will be seen that the first syllable of "London", in the imprint on verso, almost overlaps the word "Boz" on recto; in the original, there is a distance of nearly one eighth of an inch between them; the terminations of the following lines in the reprint are: p. 3, l. 28, exclamation point under "d" in "and"; last line of p. 3, "r" in "dinner" under "v" in "very"; p. 4, l. 5, final period under second "o" of "room"; p. 4, "Mrs. Noakes (aside).", period under apostrophe in "ma'am"; last line of p. 27, "(Rising.)" reaches end of line; last line of p. 37, "s" of "ladies" under "e" of "bed". There are other differences of the same nature.

IS SHE HIS WIFE?

c. 1837

THIS farce was first performed at St. James's Theater, on March 6, 1837, and is supposed to have been pri-

vately printed at about that time. Mr. James R. Osgood of Boston had in his possession a copy, which is described as a "demy 8vo, 32 pp. without wrapper," from which he produced a reprint in 1877. This pamphlet, the only one known to exist, was unfortunately destroyed in the fire which consumed the business premises of Messrs. Osgood in 1879. In 1902 what is presumably an earlier reprint than the American one of 1877 was discovered by Mr. W. T. Spencer (as described below). From its resemblance to Chapman and Hall's reprint of *The Strange Gentleman*, 1871, it was thought that this might be a similar production, and that firm have stated that they are "inclined to think it was printed for us by either Bradbury & Evans or Dickens & Evans prior to 1873." At least three copies of this reprint are now known, and seem to comprise the earliest existing edition of the burletta.

THE WORKS OF DICKENS

- 23 Is She His Wife? | Or | Something Singular. | A Comic Burletta | In One Act. | By | Charles Dickens. | [About 1873?].

Duodecimo. Original buff, printed, paper wrapper.

Probably the second edition.

COLLATION: Title (with "First performed", etc., and *Dramatis Personae* on verso), and text, pp. [1]-22; one blank leaf.

- 24 Is She His Wife? | Or, | Something Singular. | A Comic Burletta | In One Act. | By Charles Dickens. | [Woodcut] | Boston: | James R. Osgood And Company, | Late Ticknor & Fields, and Fields, Osgood, & Co. | 1877.

Thirtytwo-mo. Original brown cloth cover and advertising end-papers bound in. Woodcuts. With the original sketch, finished watercolor drawing, tracing and colored etching designed by F. W. Pailthorpe for a frontispiece inserted.

First American edition.

BENTLEY'S MISCELLANY
AND THE MUDFOG
PAPERS, 1837

DICKENS was editor of Bentley's Miscellany during 1837 and 1838. To the first number, January, 1837, he contributed the first of his Mudfog Papers, under the title, Public Life of Mr. Tulrumble, once Mayor of Mudfog. It is not generally known that this paper was reprinted in New York very shortly after its appearance in the Miscellany, the pamphlet containing also the first two chapters of Oliver Twist, as they appeared in the February number of the Miscellany. Both the Public Life of Mr. Tulrumble and the two chapters of Oliver Twist appeared later in the year as the initial articles of a two-volume collection of Tales and Sketches from Bentley's Miscellany and The Library of Fiction, published by Carey,

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Lea and Blanchard, in Philadelphia.
The Mudfog Papers with other selections from the Miscellany were collected by Bentley in 1880.

- 25 Bentley's | Miscellany. | Vol. I. |
London: | Richard Bentley, | New
Burlington Street. | 1837.
Octavo. Plates.

- 26 Extraordinary Gazette. | Speech Of
His Mightiness | On Opening The
Second Number | Of | Bentley's Mis-
cellany, | Edited By "Boz".

Octavo. 4 pp., with woodcut portrait of
Dickens in a humorous design by H. K.
Browne.

This leaflet, written in the style of a royal
proclamation, was issued with the second
number of the Miscellany.

- 27 Extraordinary Gazette [etc., as in
No. 26].

Sixteenmo. 8 pp., with same woodcut as
No. 26.

The speech has been reprinted to suit the
smaller page, and is followed by advertise-

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ments of the Miscellany, consisting of a list of contributors, tables of contents of Nos. I, II, and III, and opinions of the press.

- 28 Public Life | Of | Mr. Tulrumble, |
Once | Mayor Of Mudfog, | And |
Oliver Twist; | Or, | The Parish
Boy's Progress. | By "Boz". | Sold
By All The Principal Booksellers. |
New York. | 1837.

Sixteenmo. Original pink, printed, paper wrapper, with heading, "Price 12½ cts. Boz's Last".

First edition.

COLLATION: General title, and text of Mr. Tulrumble, pp. [1]-30; one blank leaf, pp. [31-32]; text of Oliver Twist (two chapters), pp. 33-52.

In the Advertisement on the back of the wrapper is the following: "There is much genuine humour, and much real fun in the productions of Boz. If they keep up to their present level, they will in conclusion, assume a high place in the ranks of comic literature". The name of the publisher, C. Lohman, appears on the wrapper.

- 29 The | Mudfog Papers, | Etc. | By |
Charles Dickens, | Author Of "The

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Pickwick Papers'', etc. | Now First Collected. | London: | Richard Bentley And Son, | Publishers in Ordinary to Her Majesty the Queen. | 1880. | (All rights reserved.)

Duodecimo. Original red cloth binding, with dark green end-papers.

First collected edition.

COLLATION: Title, and preface, pp. [i]–iv; text, pp. [1]–198; advertisements, [3 unnumbered leaves].

The Public Life of Mr. Tulrumbly and The Pantomime of Life had already appeared in book form in America (see Nos. 28 and 3).

PICKWICK PAPERS, 1837

THE fundamental idea of Pickwick Papers is claimed to have been Robert Seymour's. That versatile illustrator, whose Humorous Sketches, 1833–36, had become very popular, suggested to Messrs. Chapman and Hall a comic series of Cockney Sporting Plates, to be published with letter-

press in monthly parts. Although Dickens, at the time, was not as well known as Seymour, he was engaged to furnish the letterpress, and very shortly modified the scheme, changed the title of the work, and became the dominant figure in the undertaking. The Times for March 26, 1836, contained an announcement of the coming publication of *Pickwick Papers*. The first shilling number appeared on March 31, two days before Charles Dickens's marriage to Catherine Hogarth, and it ended with the joint Nos. 19-20 in November, 1837. After the fourteenth number, the publication was interrupted for two months by his grief at the death, in her seventeenth year, of Mary Hogarth, Mrs. Dickens's young sister, to whom Dickens was deeply attached. The first twelve numbers had been written at Furnival's Inn, where Dickens had chambers both before and after his marriage, and in the lodgings at Chalk, where he spent his honeymoon

and a part of the winter of 1837. By March of that year he felt that the success of his literary undertakings justified him in taking the house at 48, Doughty Street, where *Pickwick Papers* was completed.

The first number of *Pickwick Papers* contained four plates by Robert Seymour, who committed suicide before the publication of the second number, which contained the three remaining plates which he had engraved. Thereafter the parts had two plates, each, but thirty-two pages, instead of the twenty-four, originally agreed upon. No. 1 contained twenty-six pages. Robert William Buss, referred to in an address issued with the third number, as a "gentleman already well known as a very humourous and talented artist," made two plates, *The Cricket Match* and *an Arbour Scene*, which appeared in No. 3, but they were not satisfactory, and he was replaced by Hablot K. Browne ("Phiz"). Thackeray,

Leech and others are said to have applied, unsuccessfully, for the task of continuing the work of illustration. Browne was then a little known illustrator, barely twenty-one years old, who had served an apprenticeship in line-engraving under the Findens, and been awarded a silver medal by the Society of Arts. Although his first employment upon Dickens's works seems to have been for the illustrations of *Sunday under Three Heads*, it is probable that their first personal contact was in connection with *Pickwick Papers*. A lifelong friendship was established between the two. Browne's name is associated with most of Dickens's master-pieces, and he won the title of "Artistic exponent-in-chief of Dickens's creations." Browne re-etched the plates for No. 3, and made the remaining illustrations, using his early soubriquet, "Nemo", for the last time on the early impressions of the plates which he engraved for Nos. 3 and 4. Only

seven hundred copies of No. 3 are said to have been published with the original Buss plates, later copies containing the re-etched plates by Browne, signed "Nemo", and still other impressions bearing the signature, "Phiz". Only fifteen hundred (some say four hundred) copies of the first numbers were originally printed, and the sales were slow until the appearance of Sam Weller, after which there was an enormous demand for the work, and the early numbers were continually reprinted. Of most, if not all, of the plates duplicates were made, usually containing slight variations, and seem to have been used, irrespective of priority, to expedite the printing.

Pickwick was issued in book form by Chapman and Hall in 1837, in green, or purple, cloth. The Sergeant Talfourd to whom the book was dedicated was Thomas Noon Talfourd, best known as the author of the play, *Ion*, and for his speech in

the House of Commons on the copyright bill, which he introduced, and which won for him the honor of the dedication.

- 30 Original Manuscript of a Portion of *Pickwick Papers*: Chapters XXXV and XXXVI.

Quarto. 32 pp.

With the exception of two pages (one now in the British Museum, and the other owned by a New York collector) this is all that is known to exist of the manuscript of *Pickwick Papers*. Two letters and some lines "To Mr. Hicks," all in Dickens's handwriting, accompany it.

- 31 Thirty-seven Original Sketches for *Pickwick Papers*, by R. W. Buss and H. K. Browne.

Bound in two folio volumes. Sketches by Buss for a title and four plates, and four of Browne's sketches were not used. There are several sketches for Buss's plate, *The Fat Boy*.

- 32 The Wrapper of No. 1 of *The Library of Fiction*, 1836, with advertisement of No. 1 of *Pickwick Papers*.

- 33 The | Posthumous Papers | Of | The
Pickwick Club. | By Charles Dickens.
| With | Forty-Three Illustrations,
By R. Seymour and | Phiz. | London:
| Chapman And Hall, 186, Strand. |
MDCCCXXXVII.

Octavo. In 20 monthly numbers as issued (the last a double number), with original green, printed, pictorial paper wrappers, designed by Seymour, and advertisements.

First edition.

COLLATION: Half-title, title (with imprint on verso), dedication to Sergeant Talfourd, M. P., preface, table of contents, and directions to the binder (with errata on verso), pp. [i]–[xvi]; text, pp. [1]–609. 43 plates (including frontispiece and engraved title) by Robert Seymour (7), R. W. Buss (2), and H. K. Browne (34).

The preliminary leaves were issued with the joint Nos. 19–20, which contain also an engraved title and three plates by H. K. Browne. Each of the remaining numbers contains two plates by Browne, with the exception of Nos. 1, 2 and 3, which have respectively four by Seymour, three by Seymour, and two by Buss. In the first twelve numbers the plates have no titles, but contain numerical page references. In the remaining numbers the plates have neither titles nor page references. No. 3 contains the original plates

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by Buss, and the two plates in No. 4 are signed "Nemo." The covers of Nos. 1, 2 and 3 read respectively, "With four illustrations by Seymour", "With four illustrations by Seymour", and "With illustrations by R. W. Buss". Nos. 2, 3, 10 and 15 contain Addresses by the author, and Nos. 17, 18 and 19 have special notices by the publishers. All the numbers are dated 1836.

In the following summary, the chief points of each number are noted:

No. 1. "With Four Illustrations | By Seymour" on front cover; inside covers blank, with advertisement of The Library of Fiction, No. I, on verso of back cover. Heading on p. 26, "Posthumous Papers, &c.", instead of "Posthumous Papers of".

Plates: "Mr. Pickwick addresses the Club", the buttons are on the right side of Mr. Pickwick's vest; "The pugnacious cabman", the figure of the milkmaid is clearly defined; "The sagacious dog", the game-keeper's gun has lock and trigger; "Dr. Slammer's defiance of Jingle", there are only ten boards in the floor.

No. 2. Covers as described in No. 1, with advertisement of The Library of Fiction, No. II. Printed address, announcing the death of Seymour, preceding the plates.

Plate: "The dying clown", the listener's hat touches his foot.

No. 3. "With Illustrations | By R. W. Buss"

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on front cover; inside covers blank; on verso of back cover, advertisement of The Library of Fiction, No. III. In front, the first Pickwick Advertiser, advertising Sunday Under Three Heads, etc., 4 pp. Printed address, relating partly to Mr. Buss, and "postscript from the Editor." At end, advertisement of Rowland and Son (the first paid advertisement).

Plates: The two Buss plates, signed by him.

No. 4. Beginning with this number, all covers read "With Illustrations". Inside covers have Chapman and Hall's advertisements; on verso of back cover, advertisement of The Library of Fiction. In front, The Pickwick Advertiser, 4 pp.

Plates: "The break down", signed very faintly on the left, "Nemo"; "The first appearance of Mr. Samuel Weller", signed very faintly on the right, "N.E.M.O."

No. 5. Inside covers have Chapman and Hall's advertisements; on verso of back cover, advertisement of The Library of Fiction, No. V. In front, The Pickwick Advertiser, 4 pp. At end, advertisement of Bentley's publications, 4 pp., and folding leaf advertising Rowland's Kalydor.

Plates: "Mrs. Bardell faints", the bottle is small; "The election at Eatanswill", the beadle's legs are straight.

No. 6. Inside covers have Chapman and Hall's advertisements; on verso of back cover,

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advertisement of The Library of Fiction, No. VI. In front, The Pickwick Advertiser, 8 pp. Slip, "Phrenology made easy".

Plates: "Fancy dress dejeuner", legend reads mistakenly, "page 169"; "Seminary for young ladies", legend reads mistakenly, "page 154", there is a bell on the door.

No. 7. Inside covers have advertisements of The Library of Fiction; on verso of back cover, advertisement of The Pictorial Album. In front, The Pickwick Advertiser, 8 pp.

Plates: "Mr. Pickwick in the pound", there are two donkeys; "Mr. Pickwick and Sam", Sam's legs are together.

No. 8. Inside covers have advertisements of The Library of Fiction; on verso of back cover, "New and splendid . . . Pictorial Album". In front, The Pickwick Advertiser, 8 pp. At end, Henekey's advertisement, 4 pp. Plate: "The last visit", the top of Heyling's chair is shown, and he sits low in it.

No. 9. Inside front cover advertises Tilt's Miniature Classical Library; inside back cover, Heath's Picturesque Annual, etc.; on verso, Tilt's advertisements. In front, The Pickwick Advertiser, 12 pp.; advertisements of Jennings & Co., Geo. Henekey & Co., Chapman & Hall, W. S. Orr & Co., and The Parterre, 26 pp.

Plates: "Mr. Weller attacks", attendant at back of chair differs from usual plate; "Job Trotter encounters Sam", the cat is different.

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No. 10. Inside front cover has C. Tilt's advertisement; inside back cover, advertisements of Pictorial Album and Library of Fiction; on verso, "Splendidly Illustrated Works." In front, *The Pickwick Advertiser*, 16 pp. At end, "Literary Announcement" and Fraser's publications, 3 pp. Printed address, dated Dec., 1836.

Plates: "Christmas Eve", cat and dog in foreground; "The goblin and the sexton", face in tree, bone at a distance from the skull, and no tombstone in lower right corner.

No. 11. Inside covers have Ackermann's advertisements; on verso of back cover, Orr's advertisements. In front, *The Pickwick Advertiser*, 8 pp., the first of these advertisements to mention Dickens's name.

Plates: "Mr. Pickwick slides", four stumps in foreground, black dog; "The first interview", Pickwick's glove is close to his hat.

No. 12. Inside front cover begins, "New Works"; inside back cover, "Important Invention"; on verso, advertisement of Fraser's Magazine for 1837. In front, *Pickwick Advertiser*, 8 pp. Mechi's catalogue.

Plates. "The valentine", no newspaper on floor; "The trial", no hat on front bench.

No. 13. Inside front cover begins, "Important Invention"; inside back cover advertises Manly Exercise, etc.; on verso, Longman's advertisements. In front, *The Pickwick Advertiser*, 16 pp. At end, "This day is pub-

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lished", etc., 4 pp.; Turrell's advertisement, 2 pp.

Plates: "Mr. Winkle's situation", clear white space between hat on ground and shadow below it, point of pole on ground in a line with pole; "The card room at Bath", the cards on the table are not distinct.

No. 14. Inside front cover advertises Lodge's Portraits, etc.; inside back cover, The Court Magazine; on verso, Charles Tilt's publications. In front, The Pickwick Advertiser, No. XIV, 24 pp. At end, Baldwin and Craddock's publications, 8 pp.

Plates: "The conviviality of Bob Sawyer", books are laid down, and there is one on top shelf to right of window; "Mr. Pickwick sits for his portrait", no star in middle pane of top row in window.

No. 15. Inside front cover advertises Samuel Weller's Illustrations to the Pickwick Club; inside back cover, Cunningham's Gallery of Pictures; on verso, J. Sanger's advertisements. In front, The Pickwick Advertiser, No. XV, 16 pp.; London Parcels Delivery Company; Address (4 pp., with advertisements), announcing the resumption of the work which had "been interrupted by a severe domestic affliction", and "Notice to Correspondents". At end, 24 pp. of advertisements, and specimen plate of Beattie's Scotland Illustrated.

Plates: "The Warden's room" (1st), no

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loop at end of clothes-line; "The Warden's room (2nd), signed "Phiz, del".

No. 16. Inside front cover advertises Samuel Weller's Illustrations; inside back cover, New Works on India; on verso, New Works in the press. In front, The Pickwick Advertiser, No. XVI, 8 pp.

Plates: "The red-haired man discourseth", legs of chair are turned; "Mrs. Bardell encounters Mr. Pickwick in prison", handrail on left of steps, and cockade in Weller's hat.

No. 17. Inside front cover advertises Chubb's New Patent Detector Lock; inside back cover, Fourth Edition, Sketches of Young Ladies, etc.; on verso, Gardener's Gazette. In front, The Pickwick Advertiser, No. XVII, 8 pp. (containing phrase, "the circulation of the Work being 26,000"). At end, 21 pp. of advertisements. Between plates and text is the publisher's address, dated Aug. 26, 1837, 2 pp.

Plates: "Mr. Winkle returns", top shelf at right is empty, dishes on second shelf of closet; "The bagman's uncle", bundle to right of lantern not corded.

No. 18. Inside front cover advertises Weller's Illustrations; inside back cover, Gems of Beauty, etc.; on verso, Splendid Annals, etc. In front, The Pickwick Advertiser, No. XVIII, 16 pp. (containing phrase, "the circulation of the Work being 29,000"). At end, 13 pp. of advertisements. Publishers' address,

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dated Sept. 29, 1837, announcing the completion of the work, etc., 2 pp.

Plates: "The rival editors," side of dresser has no jug and toasting fork; "Bob Sawyer on the roof of the stage", Irishman's stick has no bundle tied to it.

Nos. 19-20. Inside front cover advertises Seymour's Popular Sketches; inside back cover, Orr's publications; on verso, T. Cox Savory's advertisement. In front, The Pickwick Advertiser, Nos. XIX and XX, 24 pp. At end, 5 pp. of advertisements, and Mechi's catalogue, 20 pp. Publisher's address, dated Oct. 30, 1837.

Plates: "The fat boy and Mary", the knife in boy's hand points downward; "Mr. Weller and his friends", floor-boards run lengthwise, there is a bottle beside the glass on table. Frontispiece, Pickwick's stool has only four stripes, the signing of the plate is divided by the Tupman tablet; engraved title, the sign reads, "Tony Veller" (instead of Weller), and in the signboard "Marquis Granby's" stick is almost perpendicular.

- 34 The | Posthumous Papers | Of The |
Pickwick Club: | [Six lines] | Phila-
delphia: | Carey, Lea & Blanchard. |
1836[-37].

Duodecimo. 5 volumes, in the original

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boards, with brown cloth backs and paper labels.

First American edition, and first edition of the first volume in book form.

The first volume of this edition is dated 1836. The first English edition in book form was issued in 1837.

- 35 The | Posthumous Papers | Of | The
Pickwick Club. | By Charles Dickens.
| With Fifty-four Illustrations, by R.
Seymour, Phiz and | Crowquill. |
New York: | James Turney, Jr. 55,
Gold-Street. | MDCCCXXXVIII.

Octavo. In 26 monthly numbers, as issued, with original, green, printed, pictorial paper wrappers, copied by Anderson. 54 plates (including engraved title).

- 36 Pickwick and Mrs. Bardell. (Painting in Grisaille, by Charles R. Leslie, R. A.).

A commission to the artist; engraved on wood for the frontispiece of the first cheap edition of Pickwick Papers, 1847 (see next number).

- 37 The Posthumous Papers of the Pickwick Club . . . with a Frontispiece

from a design by C. R. Leslie, Esq.,
R. A. Engraved by J. Thompson.
London: Chapman and Hall . . .
MDCCCXLVII.

Duodecimo. In the present volume, the frontispieces, titles, dedications and prefaces of the volumes comprising the first cheap edition are bound together.

- 38 Hablot K. Browne's Original Drawings for seven illustrations for the Household Edition of Pickwick Papers, 1874.

- 39 The Posthumous Papers of the Pickwick Club . . . edited by Charles Dickens, the Younger . . . London Macmillan and Co . . . 1886.

Octavo. Two volumes. Illustrations. The Jubilee Edition, published to commemorate the fiftieth anniversary of the beginning of Pickwick Papers.

- 40 The Posthumous Papers of the Pickwick Club . . . with the 43 original Illustrations and 223 additional Pictures . . . collected and annotated

THE WORKS OF DICKENS

by C. Van Noorden . . . London
Chapman & Hall, Limited. 1909.

Octavo. Two volumes. Illustrations. The
Topical Edition.

- 41 The Posthumous Papers of the Pick-
wick Club . . . Illustrated by Cecil
Aldin . . . London, Chapman and
Hall, 1910.

Folio. Two volumes. Colored plates, head-
and tail-pieces, and initial letters.

- 42 Mr. Pickwick Illustrated in Colour
by Frank Reynolds, R. I. Hodder &
Stoughton, London [1910].

Folio. Colored plates. One of 350 copies,
signed by the artist.

- 43 Extra Illustrations to Pickwick Pa-
pers by "Alfred Crowquill" (Alfred
Henry Forrester), 1837.

Pictures Picked from the Pickwick
Papers. London: Ackermann & Co.,
1837.

Nearly 200 subjects on 40 plates; lithographs
in color, issued in 10 parts, in buff wrappers
from May 1 to November 9, 1837.

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They were also published complete in lavender wrapper, and in cloth, the same year. In 1880, F. T. Sabin published reproductions, etched on copper by F. W. Pailthorpe.

- 44 Extra Illustrations by William Heath, 1837.

Pickwickian Illustrations . . . Published by Thomas McLean. 1837.

20 etchings, with ornamental paper wrapper, having title printed in gold on a black label.

- 45 Extra Illustrations by Thomas Onwhyn, 1837.

. . . Thirty-two Illustrations to the Posthumous Papers of the Pickwick Club . . . By Mr. Samuel Weller. London: Published by Grattan & Gilbert . . . [1837].

32 colored etchings, most of them signed "Samuel Weller, delt". In 8 monthly numbers, as issued, with green wrappers.

- 46 Extra Illustrations by Thomas Sibson, 1838.

Sketches of Expeditions from the Pickwick Club, by T. Sibson. Lon-

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don: Published by Sherwood, Gilbert, and Piper. 1838.

10 etchings, with letterpress, and green wrapper, bearing the title: Sibson's Racy Sketches of Expeditions, from the Pickwick Club.

- 47 Extra Illustrations by Hablot K. Browne, 1847.

Illustrations to the Cheap Edition of the Works of Mr. Charles Dickens. London, Darton & Clark, [and others] . . . [1847].

Octavo. 6 wood-engravings, issued in green wrapper.

- 48 Extra Illustrations by Sir John Gilbert, 1847.

Plates to illustrate the Cheap Edition of The Posthumous Papers of The Pickwick Club . . . from Original Designs by John Gilbert, Esq. Engraved by Messrs. Greenaway and Wright. London; E. Appleyard . . . [1847].

Duodecimo. 32 wood-engravings, issued in 8 monthly parts in buff wrappers. A few impressions on India paper exist.

- 49 Extra Illustrations by Thomas Onwhyn, 1847.

Twelve Illustrations To The Pickwick Club by T. Onwhyn. London: Albert Jackson . . . 1894.

12 etchings executed in 1847, and issued in 1894, in three states, India proofs, colored by Pailthorpe, and plain. The plates exhibited are colored.

- 50 Anonymous Extra Illustrations, 1847. For Binding with the Cheap Edition. Original Illustrations to The Pickwick Papers. [London,] W. Strange, [1847]. To be completed in eight parts. Four engravings published monthly.

Octavo. 16 wood-engravings, issued in 4 monthly parts in green wrappers. The fourth part is supposed to be the final one, in spite of the statement in the title that eight parts would be published.

- 51 Extra Illustrations by Frederick W. Pailthorpe, 1882.

a. Pailthorpe's Original Water-color Drawings for the twenty-four Illustrations described below (No. 51b),

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together with Original Drawings for vignettes on three extra title-pages etched by Pailthorpe.

b. 24 Illustrations To The Pickwick Club By Fredk. W. Pailthorpe, London: Robson & Kerslake, 1882.

24 etchings of scenes not previously illustrated, in green wrapper.

These are accompanied by three vignette-titles (colored and uncolored copies of each), etched by Pailthorpe for supplementary volumes.

c. Another set, colored and lettered in pencil by the artist, and accompanied by the original tracings, and proofs on India paper, before letters, of all the plates.

52 Extra Illustrations by "Kyd" (Joseph Clayton Clark).

18 water-color drawings.

53 An Account of the Origin of Pickwick Papers. By Mrs. Seymour, Widow of the distinguished Artist

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who originated the Work. With Mr. Dickens's Version, and her Reply thereto showing the Fallacy of his Statements . . . London Printed for the Author . . . [1849].

Octavo. Mrs. Seymour's own copy, with four of the original Seymour drawings, three unpublished letters, and Dickens's original letter to the artist in relation to the illustrations. Accompanied by the reprint of the work, 1901.

- 54 R. W. Buss's Original Manuscript Statement of his Grievances, with photographs of the plates, trial proofs, etc. Dated, "Camdentown, March 2, 1872."

Quarto. 125 pp.

The Evening Post, January 28, 1911, contained a description of this little known manuscript.

- 55 Dickens' Christmas Story of Goblins Who Stole a Sexton Illustrated by Thos. Nast McLoughlin Bros. New-York [1867].

Quarto. 31 + 1 pp., including illustrated cover-title. Woodcuts.

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This is one of a series of books for children, issued by McLaughlin Brothers in 1867.

The Story of the Goblins who stole a Sexton forms the twenty-eighth chapter of *Pickwick Papers*. In the original edition, two chapters are numbered twenty-eight. This story is the second of these.

- 56 Sam Weller, or, *The Pickwickians*. A Drama, in three Acts. As performed at the New Strand Theatre, with unexampled success. By W. T. Moncrieff, Esq . . . London: Published for the Author, and sold by all respectable Booksellers. 1837. (Price one shilling only.)

Octavo. Prompter's copy, interleaved, with annotations and pen-and-ink plans for the scenes. An autograph letter from W. T. Moncrieff is inserted.

The play was first performed on July 17, 1837.

For programme of play, *The Pickwickians*, see No. 278.

- 57 *Bardell v. Pickwick*. (The Trial Scene from *Pickwick*.) A Farcical Sketch, in one Act. By Charles Dickens. Arranged for the Stage from

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the Author's special Reading Copy by
John Hollingshead . . . New York:
Robert M. DeWitt . . . [n.d.] (De-
Witt's Acting Plays, No. 166.)

Duodecimo. Original yellow, printed, paper
wrapper.

- 58 Sam Weller's Pickwick Jest-Book, in
which are concentrated all the funny
sayings of Sam and his Companions,
and upwards of 1000 Jokes, Puns,
Epigrams, Jeux d'Esprit, &c. includ-
ing Joe Miller's renowned Jestes.
London: Orlando Hodgson, [1837].

Twentyfour-mo. 24 portraits of Pickwickian
characters, signed "W. C. W.". Original
black cloth cover bound in.

Also issued by Berger in penny numbers.

- 59 Pickwick in America: Detailing all
the remarkable adventures of taat
(sic) Illustrious Individual and his
learned Companions in the United
States; extraordinary Jonathanisms,
collected by Mr. Snodgrass, and the
Sayings, Doings, and Mems, of the
facetious Sam Weller, Edited by

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"Bos" . . . London: Printed and published by E. Lloyd . . . [1837].

Octavo. In 11 monthly numbers, as issued, with original printed, pictorial, paper wrappers of various colors. Woodcuts.

Also issued in penny weekly numbers. It has been attributed to G. W. M. Reynolds.

- 60 Posthumous Papers of the Wonderful Discovery Club, formerly of Camden Town, established by Sir Peter Patron. Edited by Poz. With Illustrations designed by Squib, and engraved by Point. London: William Mark Clark . . . [1838].

Octavo. Issued in parts, with brown, printed, pictorial, paper wrapper. 11 plates.

- 61 The Beauties of Pickwick. Collected and arranged by Sam Weller. "From grave to gay—from lively to severe". Price twopence. London: Published by W. Morgan . . . 1838.

Octavo. Stitched.

- 62 The Beauties of Pickwick [etc., as in No. 61].

A facsimile reprint of the preceding.

- 63 On the Origin of Sam Weller, and the Real Cause of the Success of The Posthumous Papers of the Pickwick Club, by a Lover of Charles Dickens's Works. Together with a Facsimile Reprint of The Beauties of Pickwick . . . London: J. W. Jarvis & Son . . . 1883.

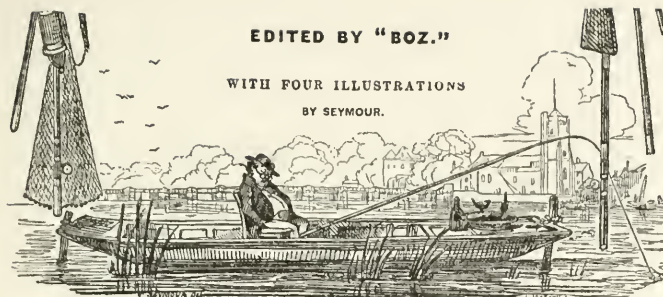
Octavo. Original gray, printed paper wrapper; with reprint of The Beauties of Pickwick at end. Colored frontispiece by F. W. Pailthorpe.

The writer suggests that the original of Sam Weller was Samuel Vale, an actor at the Surrey Theater. The suggestion was made originally by Mr. E. L. Blanchard in the Birmingham Daily Gazette, April 7, 1882.

- 64 Pickwick Abroad; or, The Tour in France. By George W. M. Reynolds . . . London: Printed for Thomas Tegg . . . 1839.

Octavo. 41 plates by A. W. Crowquill and John Phillips, and woodcuts by Bonner.

- 65 The Post-humourous Notes of the Pickwickian Club, edited by "Bos"



EDITED BY "BOZ."

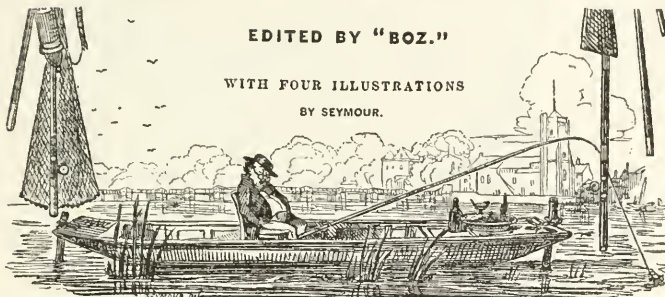
WITH FOUR ILLUSTRATIONS

BY SEYMOUR.

LONDON: CHAPMAN & HALL, 186, STRAND

MDCCLXXVI.

No. 1



EDITED BY "BOZ."

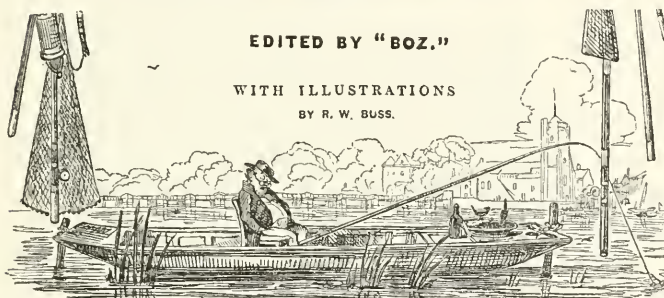
WITH FOUR ILLUSTRATIONS

BY SEYMOUR.

LONDON: CHAPMAN & HALL, 186, STRAND.

MDCCLXXVI

No. 2



EDITED BY "BOZ."

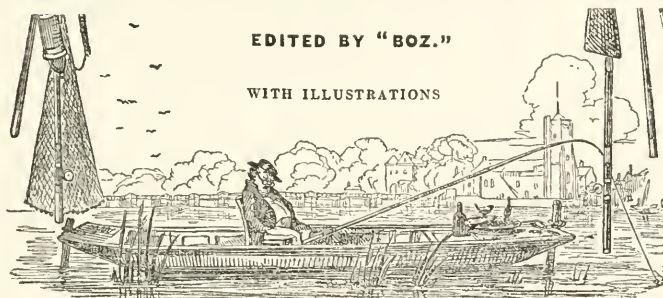
WITH ILLUSTRATIONS

BY R. W. BUSS.

LONDON: CHAPMAN & HALL, 186, STRAND.

MDCCLXXVI

No. 3



EDITED BY "BOZ."

WITH ILLUSTRATIONS

LONDON: CHAPMAN & HALL, 186, STRAND

MDCCLXXVI

No. 4

No. 33

Detail of the wrappers of Nos. 1-4
of The Pickwick Papers.

THE WORKS OF DICKENS

. . . London: Printed and published
by E. Lloyd . . . [1842].

Octavo. Woodcuts. In parts, as issued, with
wrappers entitled *The Penny Pickwick*, con-
taining the *Humorous Adventures*, etc.
Woodcuts.

George A. Sala wrote of this: "This disgraceful fabrication had an enormous sale; and fraudulent as was the enterprise, and base as were the motives of the publisher, they could not fail to testify to the wonderful and universal popularity of Charles Dickens."

OLIVER TWIST, 1838

DICKENS's second great work was written at Furnival's Inn and Doughty Street. Forster says that it took an extraordinary hold upon the author, and that he never knew him to work until such late hours as during the final months of writing it. *Oliver Twist* appeared in Bentley's *Miscellany* from February, 1837, to March, 1839, and was illustrated with twen-

ty-four etchings by George Cruikshank, who claimed, apparently without foundation, to have suggested to Dickens the idea of the story. The completed work was published by Bentley in three volumes in November, 1838, the first issue bearing the same title as the magazine numbers (see No. 69), and containing the suppressed plate, the so-called Fireside scene. This plate was displeasing to Dickens, and another, representing Rose Maylie and Oliver at the tomb of Agnes, was finished in time to appear in the Miscellany, though not in the first issue in book form, which came out before the final numbers of the magazine. A much re-worked state of the Fireside plate exists, showing that Cruikshank made efforts to have it retained. A second issue contains the later plate and has the title shortened to "Oliver Twist By Charles Dickens, Author of The Pickwick Papers."

The second edition appeared in

1839. In an edition published in ten monthly parts in 1846, for which the plates were much retouched by Findlay, Rose's dress, in the substituted plate, has been changed from a light shade to black. In later editions, the long title was resumed.

The original manuscript of *Oliver Twist* is in the possession of the South Kensington Museum.

66 George Cruikshank's Original Water Color Drawings for *Oliver Twist*.

24 drawings, with "title-page", bordered with small copies of the drawings, and inscribed "This sketch is intended as a sort of Title Page to the Twenty four water colour Sketches, compiled by me—George Cruikshank—from my illustrations of *Oliver Twist* and made especially for my friend F. M. Cosens. September 27, 1866."

67 George Cruikshank's Original Pencil Sketches for the following plates.

- a. Oliver asking for more.
- b. Oliver introduced to the respectable Old Gentleman.
- c. Oliver claimed by his affectionate friends.

d. Oliver's reception by Fagin and the boys.

e. The Last Chance.

- 68 Oliver Twist, bound from Bentley's Miscellany, February, 1837–March, 1839, with the plates as issued in the parts.

- 69 Oliver Twist; | Or, The | Parish Boy's Progress. | By "Boz". | In Three Volumes. | Vol. I | [Vols. II & III] | London: | Richard Bentley, New Burlington Street. | 1838.

Octavo. Three volumes, in original brown cloth binding, with yellow end-papers.

First issue of the first edition, with long title, as above, and list of illustrations, the last plate showing the Fireside Scene, for which the Scene at Agnes's Tomb was substituted.

COLLATION: Vol. I: Half-title (with advertisement of Barnaby Rudge on verso), title, and list of illustrations, [3 unnumbered leaves]; text, pp. [1]–331; advertisements, pp. [333–337]. 9 plates by George Cruikshank.

Vol. II: Half-title (with advertisement on verso), and title (with imprint on verso), [2

THE WORKS OF DICKENS

unnumbered leaves]; text, pp. [1]–307. 7 plates by Cruikshank.

Vol. III: Advertisements, and title (with imprint on verso), [2 unnumbered leaves]; text, pp. [1]–315. 8 plates by Cruikshank.

- 70 Another Copy, with the Introduction to the Third Edition (xii pp., dated April, 1841), and 18 extra-illustrations by “Kyd” inserted.

- 71 *Oliver Twist* By Charles Dickens, Author Of “*The Pickwick Papers*” [etc., as in No. 69].

Second issue of the first edition, with short title, as above, and the substituted plate showing Rose Maylie and Oliver at Agnes’s tomb. Copy presented by Dickens to J. P. Harley.

- 72 The | Adventures | Of | *Oliver Twist* ;
| Or, | *The Parish Boy’s Progress*. |
By | Charles Dickens. | With Twenty-
four Illustrations On Steel, By |
George Cruikshank. | A New Edi-
tion, Revised And Corrected. | Lon-
don: | Published For The Author, |

THE WORKS OF DICKENS

By Bradbury & Evans, Whitefriars. |
MDCCCXLVI.

Octavo. In ten monthly numbers, as issued, with original green, printed, pictorial paper wrappers, and advertisements. 24 plates.

For this edition the plates were re-touched by Findlay. It was also issued in volume form, in slate-colored cloth.

- 73 Oliver Twist. | By | Charles Dickens,
| (Boz!) | [Four lines] | Philadel-
phia: | Lea And Blanchard, | Succes-
sors To Carey & Co. | 1839.

Duodecimo. Two volumes, in original brown paper boards.

Probably the first appearance in America of any part of *Oliver Twist* was in the volume described in our No. 28, which contained the first two chapters. Wilkins says that what may really be called the first American edition of the entire work was a reprint from Bentley's published in New York by William and Jemima Welker. In 1838, Lea and Blanchard began to issue an edition in numbers, but before its completion they published the work in two volumes as described above. The interest of this edition lies in the following amusing note in the first volume: "A large portion of the last part of *Oliver Twist* having been sent to the American Publishers in manuscript, they hasten to place before the

THE WORKS OF DICKENS

public the work complete in the present form. At the same time, they have to regret that the illustrations by Cruikshank, were not ready to accompany the manuscript from London . . . ”

- 74 Extra Illustrations by F. W. Pailthorpe, 1886.

Twenty-one Illustrations to *Oliver Twist*. By F. W. Pailthorpe. [London, Robson & Kerslake, 1886.]

Quarto. Portfolio containing half-title, list of etchings and twenty-one colored plates.

Two hundred sets of these illustrations were issued, fifty sets of India proofs in black, fifty sets of India proofs in bistre, fifty sets colored, and fifty sets plain.

- 75 Pollock's Juvenile Drama. *Oliver Twist*. Or *The Parish Boy's Progress*. A Drama, In Three Acts, 6 Plates of Characters, 13 Scenes, 1 Set Piece 3 Wings. Total 23 Plates. . . . London . . . [1839?]

Sixteenmo. With 23 separate colored plates, as enumerated in title. Original pink, printed paper wrapper.

The plates were also issued uncolored. Some of them bear the imprint of J. Redington.

THE WORKS OF DICKENS

- 76 Chefs d'Oeuvre du Siècle Illustrés.
Ch. Dickens Olivier Twist . . .
[Paris] 1892.
Sixteenmo. Original gray, printed, pictorial,
paper wrapper, with title as above. Wood-
cuts.
- 77 Charles Dickens. Olivier Twist, Les
Voleurs de Londres. Traduction de
La Bedollière. Nouvelle Édition re-
vue. Vingt gravures. Limoges, Eu-
gene Ardant & Cie [n.d.]
Quarto. Original red cloth binding. 20
woodcuts.
- 78 The Life and Adventures of Oliver
Twiss the Workhouse Boy . . . Lon-
don. Published by E. Lloyd . . .
[1839]
Octavo. Issued in 79 numbers with buff,
printed, pictorial, paper wrappers. Woodcuts.
With preface, signed "Bos".
This is said to be by Gilbert à Becket.



Oliver Twist

The last chapter.

The illustration is to be a sketch of the scene
 in the streets of London, as seen from the bridge.

SKETCHES OF YOUNG
GENTLEMEN, 1838

IN 1837, Chapman and Hall had published a half-crown volume called *Sketches of Young Ladies . . .* by "Quiz" (Edward Caswell), which many had attributed to Dickens, who wrote *Sketches of Young Gentlemen* as a companion volume to this, as well as a humorous protest against it. There is a second edition of 1838, and in 1849 an edition appeared in a limp wrapper at one shilling.

- 79 Sketches | Of | Young Ladies: | In
Which These Interesting Members
Of The Animal | Kingdom Are Clas-
sified, | According To Their Several
| Instincts, Habits, And General
Characteristics. | By "Quiz". | With
Six Illustrations By | "Phiz". | Lon-
don: | Chapman And Hall, 186,
Strand. | MDCCCXXXVII.

THE WORKS OF DICKENS

Sixteenmo. Original blue paper boards with pictorial design by H. K. Browne, and yellow end-papers. 6 plates (including frontispiece) by H. K. Browne.

First edition.

Although this is by Edward Caswell, it is shown in conjunction with *Sketches of Young Gentlemen*, as its only interest lies in its connection with that work.

80 Original Manuscript of *Sketches of Young Gentlemen*.

Quarto. Dedication, 5 pp.; text, 104 pp.; conclusion, 4 pp.

81 *Sketches | Of | Young Gentlemen. |
Dedicated to the Young Ladies. |
With Six Illustrations | By | "Phiz". |
London: | Chapman and Hall, 186,
Strand. | MDCCCXXXVIII.*

Sixteenmo. Original blue paper boards, with pictorial design by H. K. Browne, and yellow end-papers.

First edition.

COLLATION: Title (with imprint on verso), table of contents, and dedication "To the Young Ladies of the United Kingdom", pp. [i]-viii; text, pp. [1]-76; advertisements,

THE WORKS OF DICKENS

pp. [77-80]. 6 plates (including frontispiece)
by H. K. Browne.

- 82 Set of the six plates of Sketches of
Young Gentlemen, in undivided state.
Original impressions, 1838.

MEMOIRS OF JOSEPH
GRIMALDI, 1838

JOSEPH GRIMALDI was a famous actor and clown whose memoirs Dickens edited, writing the preface and concluding chapter.

The original manuscript was at one time owned by Henry Stevens. Only the preface is in Dickens's handwriting, the remainder having been dictated to his father, who enjoyed acting as his son's amanuensis.

- 83 Memoirs | Of | Joseph Grimaldi. |
Edited By | "Boz". | With Illustrations
By George Cruikshank. | In
Two Volumes. | Vol. I. | [Vol. II.]

THE WORKS OF DICKENS

| London: | Richard Bentley, New
Burlington Street. | 1838.

Octavo. Two volumes, in original pink cloth binding, with white end-papers.

First issue of the first edition, without border on plate, *The last Song*.

COLLATION: Vol. I: Half-title (with imprint on verso), title, table of contents, and introductory chapter, pp. [i]–xix; text, pp. [1]–288. Frontispiece-portrait of Grimaldi by Greatbatch after Raven, and 6 plates by George Cruikshank.

Vol. II: Half-title (with imprint on verso), title, and table of contents, pp. [i]–ix; text, pp. [1]–263 (with imprint on verso). "Mr. Bentley's List of New Works", 36 pp. 6 plates by Cruikshank.

84 *Memoirs* | Of | Joseph Grimaldi
[etc., as in No. 83].

Second issue of the first edition, bound in dark brown cloth, with grotesque border by A. H. Forrester ("Alfred Crowquill"), around the plate, *The last Song*.

85 F. W. Pailthorpe's Original Water-
color Drawings for six plates illus-
trating the *Memoirs* of Joseph Gri-
maldi, together with a set of the
plates.

NICHOLAS NICKLEBY,

1839

IN order to make this account of the cheap boarding schools carried on at the time as true to life as possible, Dickens and Browne visited many of the schools before beginning the work, in February, 1838. It was written chiefly at Doughty Street, and appeared in monthly parts from April, 1838, to October, 1839, having been announced, in 1838, by a mock proclamation, signed "Boz". Almost fifty thousand copies of the first number were sold on the day of issue, and the story became so popular that unauthorized dramatizations appeared before it was finished. After the publication of the sixth part Sydney Smith wrote "Nickleby is very good; I stood out against Mr. Dickens as long as I could, but he has conquered me". Dickens received £150

THE WORKS OF DICKENS

a number from his publishers for the work, and on its completion they gave him £1500 in addition in acknowledgment of its success. At least two sets of the plates seem to have been engraved. The portrait by Maclise was painted for the purpose of having an engraved frontispiece-portrait for the book, and was presented by Dickens to the publishers.

- 86 Original Manuscript of portions of Nicholas Nickleby: Chapters IX, X, XV, XVI, XVII and XX.

Quarto. 165 pp.

- 87 Hablot K. Browne's Original Drawings for plates of Nicholas Nickleby.

- 88 Proclamation announcing Nicholas Nickleby, dated February 28, 1838, and signed "Boz".

Octavo. 4 pp.

- 89 The | Life And Adventures | Of | Nicholas Nickleby. | By Charles Dickens. | With Illustrations By

THE WORKS OF DICKENS

Phiz. | London: | Chapman And
Hall, 186, Strand. | MDCCCXXX-
IX.

Octavo. In 20 monthly numbers, as issued (the last a double number), with original green, printed, pictorial, paper wrappers, designed by Browne, and advertisements.

First issue of the first edition, with word "visiter" instead of "sister" on p. 123, line 17.

COLLATION: Half-title, title (with imprint on verso), dedication to Macready, preface, table of contents and list of plates, pp. [i]—xvi; text, pp. [1]—624. Frontispiece-portrait by Finden after Maclise, and 39 plates by H. K. Browne.

Each number contains 2 plates, with the exception of Nos. 14 and 15. There were none in 14, on account of the illness of the artist, and No. 15 contains four. Nos. 17—20 contain an advertisement of the engraved portrait which appeared in the last number, together with the preliminary leaves.

On the plates in the first two numbers appears the publisher's imprint.

90 Set of the plates of Nicholas Nickleby.

91 Extra Illustrations to Nicholas Nickleby by Peter Palette (Thomas Onwhyn), 1838—39.

THE WORKS OF DICKENS

Illustrations to Nicholas Nickleby
Edited by "Boz". By Peter Palette,
Esqr. [London,] E. Grattan . . .
[1838-39].

40 etchings in two states, colored and uncolored, issued in nine parts, with green and buff wrappers. They were afterwards published in volume form.

- 92 Extra Illustrations by Joseph Kenny Meadows, 1839.

The Nickleby Gallery containing twenty-four Portraits. Heads from Nicholas Nickleby from Drawings by Miss LaCreevy. London: Robert Tyas . . . [1839].

24 wood-engravings, issued in six parts in pink or tan wrappers.

- 93 Nicholas Nickleby. A Farce, in Two Acts. Taken from the popular work of that name, by "Boz". By Edward Stirling, Esq . . . As performed at the Royal Adelphi Theatre . . . Illustrated with an engraving, by Pierce Egan the Younger, from a drawing taken during the representation. Lon-

THE WORKS OF DICKENS

don: Chapman and Hall, 186, Strand.
[1838?] (Webster's Acting National Drama.)

Octavo. Original pink, printed, pictorial, paper wrapper. Frontispiece.

This play, called by Forster "an indecent assault", was dedicated to Dickens, and was first performed on November 19, 1838.

- 94 Nicholas Nickelbery. Containing the Adventures, Mis-adventures, Chances, Mis-Chances, Fortunes, Mis-fortunes, Mys-teries, Mis-eries, and Miscellaneous Manoeuvres of the Family of Nickelbery. By "Bos". Embellished with forty-two engravings. London: Printed and published by E. Lloyl (sic) . . . [1838]

Octavo. Issued in penny weekly numbers, and fourpenny monthly parts. Woodcuts.

A parody of the story and characters under slightly changed names.

- 95 Scenes from the Life of Nickleby Married . . . being a Sequel to the "Life and Adventures of Nicholas Nickleby," as edited by "Boz". With

THE WORKS OF DICKENS

illustrations by "Quiz". London:
John Williams . . . 1840.

Octavo. Issued in 22 weekly numbers (in 18),
with green, printed, pictorial, paper wrappers,
some of which bear the words, "Edited by
'Guess'", instead of "as edited by 'Boz'".
Plates in the style of H. K. Browne.

A plagiaristic attempt. No. 1 contained a slip
regarding Nicholas Nickleby.

- 96 Two "Nicholas Nickleby Valentines",
representing Mr. and Mrs. Squeers.

SKETCHES OF YOUNG
COUPLES, 1840

THIS was written for Chapman and
Hall, and published without Dick-
ens's name, as a companion volume
to the two little books already
brought out by them,—Sketches of
Young Ladies, by Quiz, 1837, written
by E. Caswell, and Sketches of Young
Gentlemen, 1838, by Dickens. A sec-
ond edition appeared the same year.

THE WORKS OF DICKENS

The original manuscript is in the possession of the South Kensington Museum.

- 97 Hablot K. Browne's six Original Drawings for the plates of Sketches of Young Couples.

Bound in a copy of the work.

- 98 Sketches | Of | Young Couples; | With An | Urgent Remonstrance To The Gentlemen Of England | (Being Bachelors Or Widowers), | On The Present Alarming Crisis. | By | The Author of "Sketches Of Young Gentlemen". | With Six Illustrations | By | "Phiz". | London: | Chapman And Hall, 186, Strand. | MDCCCXL.

Sixteenmo. Original blue paper boards, with pictorial design by H. K. Browne, and yellow end-papers.

First edition.

COLLATION: Half-title, title (with imprint on verso), table of contents, and "An Urgent Remonstrance", pp. [1]-12; text, pp. [13]-92; advertisements, p. [1-4]. 6 plates (including frontispiece) by H. K. Browne.

THE WORKS OF DICKENS

- 99 Sketches | Of | Young Couples & Young Gentlemen. | By "Boz". | And Of | Young Ladies. | By "Quiz." | With Illustrations By "Phiz". New York: Scribner And Welford. [n.d.]

Duodecimo. Original red cloth binding, with green end-papers. 18 plates.

These were issued collectively in England in 1843. The present issue, with the American title-page, seems to be the first American edition of the Sketches of Young Couples. Sketches of Young Gentlemen was published in Philadelphia in 1838.

MASTER HUMPHREY'S
CLOCK, 1840-1841

MASTER HUMPHREY'S CLOCK appeared in eighty-eight weekly numbers from April 4, 1840, to November 27, 1841. It includes Old Curiosity Shop, Nos. 4-45, and Barnaby Rudge, Nos. 46-87. Of the former Forster says, that he never knew

Dickens to end a story with such sorrowful reluctance as this: "It makes me very melancholy", he wrote, "to think that all these people are lost to me forever, and I feel as if I never could become attached to any new set of characters". Dickens's original plan for *Master Humphrey's Clock* was to make the serial work consist of short stories and essays from his pen, but finding that this was not a success, he began *Old Curiosity Shop* in No. 4, following it with *Barnaby Rudge*, for the historical portions of which he made careful research at the British Museum. Late in 1839, Dickens had moved from Doughty Street to a large house at No. 1, Devonshire Terrace, and much of these tales was written there and at Broadstairs, where he spent many summers.

The work was also issued in twenty monthly numbers, and then published in book form. Both novels were issued separately, from the un-

sold sheets without the preliminary matter. The illustrations are woodcuts, instead of the etchings hitherto used in Dickens's works. H. K. Browne is said to have prepared three blocks for the work which were not used, though Dexter considers that only one of them was intended for it. In the work of illustration, Dickens invited George Cattermole, noted for his scenes from mediæval history, and Daniel Maclise to coöperate with Hablot K. Browne. Maclise, the genial Irish artist, had studied at the Royal Academy schools, and achieved success as a painter of Shakespearian scenes, when in 1836 he was introduced by John Forster to Dickens, and from that time the three were fast friends. Probably owing to the stress of other work, Maclise made only one illustration (Little Nell and the Sexton, in *Old Curiosity Shop* Vol. II, p. 108). The woodcut in Vol. I, p. 46, is signed by Samuel Williams, who is thought, by Kitton,

to have engraved it from Cattermole's design.

Most of the original manuscript of Master Humphrey's Clock is in the possession of the South Kensington Museum.

99a. Hablot K. Browne's Original Drawings for several of his illustrations for Master Humphrey's Clock.

100 Master Humphrey's Clock. | By Charles Dickens. | With Illustrations | By | George Cattermole And Hablot Browne. | Vol. I | [Vols. II-III.] | London: | Chapman And Hall, 186, Strand. | MDCCCXL-[MDCCC-XLI]

Octavo. In 88 weekly numbers (arranged for three volumes), as issued, with original white, printed, pictorial, paper wrappers.

First edition.

COLLATION: Vol. I. 1840. Frontispiece and title (with imprint on verso), [2 unnumbered leaves]; dedication to Samuel Rogers [on p. 3 of white wrapper, verso blank]; preface, pp. [iii]-iv; text, pp. [1]-306. 55 woodcuts by Browne and Cattermole.

THE WORKS OF DICKENS

Vol. II. 1841. Frontispiece, title (with imprint on verso), and preface, pp. [i]-vi; text, pp. [1]-306. 50 woodcuts by Browne, Cattermole and Maclise.

Vol. III. 1841. Frontispiece, title (with imprint on verso), and preface to Barnaby Rudge, pp. [i]-vi; text, pp. [1]-426. 63 woodcuts by Browne and Cattermole.

The preliminary leaves for the three volumes are found in Nos. 26, 52, and 88.

- 101 Master Humphrey's Clock [etc., as in No. 100].

In 20 monthly numbers, with green, printed, pictorial paper wrappers. Original drawing of Little Nell, by Darley, inserted.

- 102 The Old Curiosity Shop . . . London: Chapman And Hall . . . 1841.

As issued separately, from the unsold sheets. Mrs. Smithson's copy, with letter from Dickens inserted.

- 103 Little Nell. Ballad, the Words by Miss Charlotte Young, the Music . . . by George Linley. London, Published by Cramer, Beale & Co . . . Folio. Title, and 5 pp. of music.

- 104 Barnaby Rudge . . . London: Chapman And Hall . . . 1841.

THE WORKS OF DICKENS

As issued separately, from the unsold sheets.
Mrs. Smithson's copy, with letter from Dickens inserted.

- 105 The Original Agreement, signed by Thomas Langdale, for the purchase of premises in Holborn for his business as a distiller, which premises were afterwards burned in the Gordon Riots, as described in *Barnaby Rudge*, where Langdale is mentioned by name.

Folio. The Agreement is dated, October 2, 1772, and is signed also by Morpew Yerraway, the vendor.

- 106 Extra Illustrations to Master Humphrey's Clock by Thomas Sibson, 1840-41.

Illustrations of Master Humphrey's Clock, in seventy[-two] Plates, designed and etched on steel. By Thomas Sibson. The Old Curiosity Shop.—*Barnaby Rudge*. [Vignette] London: Robert Tyas . . . MDCCC-XLII.

72 plates, with title and list of illustrations,

THE WORKS OF DICKENS

issued in 1840-41 in 18 parts in green wrappers, and afterwards in two volumes, 1842. The present copy has several of the original wrappers bound in.

- 107 Extra Illustrations by "Jacob Parallel", 1840-41.

Jacob Parallel's Hands to Master Humphrey's Clock: or, Sketches from the Clock Case. London; G. Berger . . . [1840-41.]

12 etchings on steel, issued in two parts with green wrappers. Many of the plates bear remarques.

- 108 Extra Illustrations by T. C. Wilson, n.d.

Illustrations to Master Humphrey's Clock.

4 lithographs, issued without a wrapper, and with the title as above, followed by the number of the plate at the top of each lithograph. Two of them are signed "T. C. W."

- 109 Extra Illustrations by Hablot K. Browne, 1848-49.

a. Four Plates engraved under the

THE WORKS OF DICKENS

superintendence of Hablot K. Browne and Robert Young, to illustrate the first Cheap Edition of "The Old Curiosity Shop". Published with the approbation of Mr. Charles Dickens. London; Chapman and Hall . . . 1848.

b. Four Plates engraved under the superintendence of Hablot K. Browne and Robert Young, to illustrate the Cheap Edition of "Barnaby Rudge". Published with the approbation of Mr. Charles Dickens. London: Chapman and Hall . . . 1849.

2 sets of 4 stipple engravings each, issued in green wrappers.

In the present instance, each plate is represented in two states of India proofs, one with, and the other without, the publishers' names. They are accompanied by a proof on Japan paper of the design for the cover, and remarque proofs of portraits of Little Nell and Dolly Varden, engraved by Edwin Roffe, from hitherto unpublished drawings by H. K. Browne, and published in 1889.

110 . . . Master Humphrey's Clock; a domestic Drama . . . By Frederick

THE WORKS OF DICKENS

Fox Cooper . . . As performed at the London Theatres. London: Printed and published by J. Duncombe & Co . . . [n.d.] (Duncombe's Acting Edition of the British Theatre.)

Sixteenmo. Original green, printed, pictorial, paper wrapper. Frontispiece by Findlay.

- III Master Timothy's Book-case; or, The Magic Lanthorn of the World. By George W. M. Reynolds . . . New edition . . . London: Published at the Office of "Reynolds's Miscellany" . . . 1847.

Octavo. Original green cloth binding. Woodcuts.

This imitation was first published in 1842.

THE PIC NIC PAPERS,

1841

JOHN MACRONE, Dickens's first publisher, had died, leaving his wife and

children in great poverty. Dickens edited this work, consisting of voluntary contributions by some of the greatest writers of the day, in order to help them, the sum of £300 being realized for Mrs. Macrone. Dickens's own contribution was *The Lamplighter's Story* (Vol. I, pp. [1]–32), adapted from a play which he had written for Macready, but which was not published until after his death (see No. 229). The third volume was not edited by Dickens.

- 112 The | Pic Nic Papers. | By Various Hands. | Edited By | Charles Dickens, Esq. | Author Of | "The Pickwick Papers," "Nicholas Nickleby," &c. | With Illustrations by George Cruikshank, Phiz, &c. | In Three Volumes. | Vol. I. [Vols. II & III] | London: | Henry Colburn, Publisher, | Great Marlborough Street. | MDCCCXLI Octavo. Three volumes, in original light green cloth binding, with yellow end-papers. First edition.

THE WORKS OF DICKENS

COLLATION: Vol. I: Title (with imprint on verso), introduction, table of contents and list of illustrations, pp. [i-vii]; text, pp. [1]-323. Frontispiece and 3 plates by George Cruikshank and H. K. Browne.

Vol. II: Title (with imprint on verso), and table of contents, [2 unnumbered leaves]; text, pp. [1]-298. Frontispiece and 3 plates by H. K. Browne.

Vol. III: Title (with table of contents and imprint on verso) [one unnumbered leaf]; text (including half-titles), pp. [1]-378. Frontispiece and 5 plates by R. J. Hammer-ton.

AMERICAN NOTES,

1842

ON January 3, 1842, Dickens sailed for America, where he was welcomed enthusiastically, as the letters of welcome, invitations, and newspaper articles preserved in the Forster Collection at the South Kensington Museum go to prove. He returned in June, and in the following October published his impressions of the country.

The work was so popular in England that four editions were published before the end of the year, but his frank criticisms of American manners were not pleasing in this country. During his second visit, in 1868, he announced at a public dinner that all future editions of *American Notes and Martin Chuzzlewit* (which also contained unfriendly comment) should contain a postscript expressing his "honest testimony to the national generosity and magnanimity". This postscript, under the title, *A Debt of Honor*, appeared in *All the Year Round*, on June 6, 1868.

In the first issue of *American Notes*, the pagination of the preliminary matter of the first volume allows for sixteen pages, while there are but ten, the mistake being caused by the cancellation of a preliminary chapter without the necessary correction of the pagination. The suppressed chapter was printed by Forster in his *Life of Dickens*.

The original manuscript is in the possession of the South Kensington Museum.

- 113 American Notes | For | General Circulation. | By Charles Dickens. | In Two Volumes. | Vol. I. | [Vol. II] | London: | Chapman And Hall, 186 Strand. | MDCCCXLII.

Octavo. Two volumes, in original purple cloth binding, with yellow end-papers. With presentation inscription from Dickens to Thomas Carlyle, and Carlyle's book-plate and signature.

First issue of the first edition, with last page of "Contents" numbered "xvi".

COLLATION: Vol. I: One leaf (with publisher's advertisement on verso), half-title, title (with imprint on verso), dedication to Dickens's friends in America, "who . . . loving their country can bear the truth when it is told good-humouredly, and in a kind spirit", and table of contents, pp. [i]-x (wrongly numbered xvi); half-title, p. [xi], verso blank; text, pp. [1]-308.

Vol. II: Half-title, title, and table of contents, pp. [i]-vii; text (including half-titles to chapters), pp. [1]-306; advertisements, pp. [307-312].

THE WORKS OF DICKENS

- 114 Change for the American Notes: in Letters from London to New York. By an American Lady. "Look here upon this picture and on *this*." London: Wiley & Putnam . . . 1843 . . . Octavo. Original violet cloth binding, with yellow end-papers.
This has been attributed to Henry Wood.

A CHRISTMAS CAROL,
1843

WRITTEN at Devonshire Terrace at odd moments during the creation of two numbers of *Martin Chuzzlewit*, the Christmas Carol took a strong hold upon its author, who wrote that, in its composition, he wept over it, "and laughed and wept again, and excited himself in a most extraordinary manner". On its publication, at Christmas time, its popularity and the influence that it exerted were remark-

able, cheering Dickens in his discouragement over the somewhat disappointing reception of the first numbers of *Chuzzlewit*.

John Leech's services were engaged as illustrator of the Carol. Leech was then twenty-six years old, and for two years had been contributing drawings to *Punch*, of which he was soon to become the leading spirit. Of a gentle and kindly humorous disposition, he thoroughly entered into the spirit of the Christmas Stories, and became their chief illustrator. For the Carol he prepared eight designs, four of them being etchings which were afterwards colored by hand, and the others, woodcuts which were engraved by W. J. Linton.

This first Christmas book was followed by four others,—*The Chimes*, 1845, (No. 131); *The Cricket on the Hearth*, 1846, (No. 135); *The Battle of Life*, 1846, (No. 149); and *The Haunted Man and the Ghost's Bargain*, 1848, (No. 162).

THE WORKS OF DICKENS

115 Original Manuscript of A Christmas Carol.

Quarto. Title-page, preface, and 66 pp.

At the foot of the title-page, Dickens has written "My own and only Ms. of the Book. Charles Dickens".

This is accompanied by a facsimile reproduction, published by Brentano, in 1890.

116 John Leech's Original Water-color Sketch for plate, The Last of the Spirits.

117 A Christmas Carol. | In Prose. | Being | A Ghost Story of Christmas. | By | Charles Dickens. | With Illustrations By John Leech. | London: | Chapman & Hall, 186, Strand. | MDCCCXLIII.

Sixteenmo. Original reddish brown cloth binding, with gilt design on cover and back, gilt edges and green end-papers.

First issue of the first edition, with title printed in red and blue, and "Stave I" on p. 1 of text.

COLLATION: Half-title, title (with imprint on verso), preface, and table of contents, [4 unnumbered leaves]; text, pp. [1]-166; Adver-

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tisements, pp. [167-168]. 4 colored plates and 4 woodcuts by John Leech.

- 118 Another Copy, identical with the preceding in all respects, except that the end-papers are yellow.

John Forster's copy, now in the South Kensington Museum, is identical with this.

- 119 A Christmas Carol [etc., as in No. 117].

Second issue of the first edition, with title printed in red and blue, "Stave One" on p. 1 of text, and yellow end-papers.

- 120 A Christmas Carol [etc., as in No. 117] London: | Chapman & Hall, 186, Strand. | MDCCCXLIV.

Another issue, with later title-page, printed in red and green. "Stave I" as in No. 117.

There are in existence too many copies of this variant to encourage our belief in the old theory that a few were struck off to enable the author to determine which style was preferable. It seems permissible to suppose that, the mistake of "Stave I" having been corrected while the book was going through the press, in the haste of printing the six thousand copies which were sold on the day of

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issue, the new sheets were laid on the top of the pile waiting to be gathered. A new title-page, dated 1844, having been printed before the last sheets were used, those at the bottom of the pile, with the mistake uncorrected, were naturally bound up with it.

- 121 A | Christmas Carol. | In Prose. | Being | A Ghost Story of Christmas. | By | Charles Dickens. | With Illustrations By John Leech. | Philadelphia: | Carey & Hart. | 1844.

Sixteenmo. Original blue cloth binding, with gilt design on back in facsimile of the original edition, and white end-papers. 4 colored lithographs and 4 woodcuts.

This early American edition is very similar to the original. The title is printed in red and blue, and the colored plates are reproduced by lithography. The woodcuts are separate plates, instead of being printed in the text. All the "staves" are numbered by Roman numerals.

For songs founded on A Christmas Carol, see No. 278.

A WORD IN SEASON,
1844

DICKENS contributed this poem to The Keepsake, the fashionable Annual, edited by Lady Blessington. It is included in his Plays and Poems, 1882.

- 122 The | Keepsake | For | MDCCC-
XLIV. | Edited By | The Countess
Of Blessington. | London: | Long-
man, Brown, Green, And Longmans.
| New York: Appleton And Co. |
Paris: L. Curmer . . . |

Octavo. Original pink watered silk binding, with yellow end-papers. Frontispiece, engraved title and plates.

A Word in Season, pp. 73-74.

- 123 Autograph Letter from Dickens to the Countess of Blessington, dated July 5, 1843, referring to his promise of a contribution: "If I can think of

anything, though it be but a scrap of rhyme, I will send it you by the end of the week”.

MARTIN CHUZZLEWIT,
1844

MARTIN CHUZZLEWIT was issued in monthly numbers from January, 1843, to July, 1844, and appeared in one volume, bound in green cloth, in 1844. The sale of the early numbers was slow and discouraging, although, in later years, it stood next to *Pickwick Papers* and *David Copperfield* in popularity. Incensed by the reception of *American Notes* in this country, Dickens introduced further criticisms in *Chuzzlewit*, although he added a postscript, softening their severity, to editions published after his second visit to America in 1868.

A curious mistake occurred in the engraved title, where “£100”, on the signboard is made to read

"100£." This was changed, or another plate was made, reading "£100." Others of the illustrations, which were etched on quarto plates, two on each plate, show variations in different copies, five of them having been etched three times, and the remainder twice.

- 124 Announcement of Martin Chuzzlewit.
Octavo. 4 pp.

- 125 The | Life And Adventures | Of |
Martin Chuzzlewit. | By Charles
Dickens. | With Illustrations By Phiz.
| London: | Chapman And Hall, 186,
Strand. | MDCCCXLIV.

Octavo. In 20 monthly numbers, as issued (the last a double number), with original, green, printed, pictorial, paper wrappers, designed by Browne, and advertisements.

First issue of the first edition (so-called), with "£" mark after the figures on the sign-board in engraved title.

COLLATION: Half-title, title (with imprint on verso), dedication to Miss Burdett Coutts, preface, table of contents, and list of plates, pp. [i]-xiv; errata, p. [xv]; text, pp.

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[1]-624. 40 plates (including frontispiece and engraved title) by H. K. Browne.

The preliminary leaves were issued with the joint Nos. 19-20, in which are also 4 plates, the remaining numbers containing 2 plates each.

- 126 The | Life And Adventures | Of |
Martin Chuzzlewit. | By | Charles
Dickens. | With Illustrations By Phiz.
| New-York: | Published By Harper
& Brothers, | No. 82 Cliff-Street. |
1844.

Octavo. In 7 numbers, as issued, with original green, printed, pictorial, paper wrappers (the wrapper of No. 1 is white). 14 plates.

Probably the first American edition. At the top of the covers is printed: "To be completed in seven parts, at 6¼ cents, each part containing three numbers of the English edition with two steel engravings."

Lea and Blanchard of Philadelphia also published an early edition of Martin Chuzzlewit. For programmes of play founded upon Martin Chuzzlewit, see No. 278.

- 127 Extra illustrations to Martin Chuzzlewit, by "Kyd" (Joseph Clayton Clark).

18 water-color drawings.

- 128 *Leven et Lotgevallen van Maarten Chuzzlewit . . . naar het Engelsch van Charles Dickens . . . Te Amsterdam, bij Hendrik Frijlink. 1843 [-44].*

Octavo. In 21 numbers (arranged for 3 volumes) as issued, with light blue, printed, pictorial, paper wrappers. Plates.

EVENINGS OF A WORKING MAN, 1844

DICKENS edited these stories by John Overs, a poor carpenter dying of consumption, and wrote a preface of eight and a half pages relative to the author. His attention was first called to the writer by his friend Dr. Elliotson, to whom the work is dedicated.

- 129 *Evenings | Of | A Working Man, | Being The Occupation Of | His Scanty Leisure: | By John Overs. | With A Preface Relative To The Author. | By Charles Dickens. | Lon-*

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don: | T. C. Newby, 72 Mortimer
Street, | Cavendish Square. | 1844.

Sixteenmo. Original brown cloth binding,
with gilt edges and yellow end-papers.

First edition.

COLLATION: Half-title, [1 unnumbered leaf];
title printed in blue and red (with imprint on
verso), dedication to Dr. Elliotson and pre-
face, pp. [i]–xiii (verso blank); table of con-
tents, p. xiv (verso blank); text, pp. [1]–205;
advertisements, pp. [206–208].

THE CHIMES, 1845

THIS is Dickens's second Christmas
book, and was written in Italy, "at a
time when he was longing for the
streets of London at night". "Some-
thing powerful I think I can do", he
wrote, "but I want to be tender too,
and cheerful; as like the Carol in that
respect as may be, and as unlike it as
such a thing can be". Wishing to try
its effect upon his friends, he made a
hurried trip to London, and read it
to a few of them gathered at Fors-

ter's house on December 3. The reading, which was commemorated by the well-known drawing by Mac-lise, was also notable as the forerunner of his public readings. Though issued late in 1844, the book was dated 1845.

For the illustration of *The Chimes* it was decided to depart from the plan of the *Christmas Carol*, and gain variety by engaging more than one artist, though John Leech continued to be the principal illustrator, contributing five designs. Maclise furnished two, while two new artists were added to the list of Dickens's illustrators. Richard Doyle, son of the caricaturist, John Doyle, and already noted for his fanciful designs of elves, goblins and fairies, furnished four drawings for the initial pages of the chapters, and Clarkson Stanfield, the greatest marine painter of his time, a member of the Royal Academy and Dickens's intimate friend, readily granted the author's

request for assistance by providing two drawings, for which he refused to accept payment.

The original manuscript of *The Chimes* is in the possession of the South Kensington Museum.

- 130 John Leech's Original Drawings for five illustrations of *The Chimes*.

Bound in a copy of the first edition.

- 131 *The Chimes: | A Goblin Story | Of | Some Bells That Rang An Old Year Out | And A New Year In. | By Charles Dickens. | London: | Chapman And Hall, 186, Strand. | MDCCCXLV.*

Sixteenmo. Original red cloth binding, with gilt design on cover and back, gilt edges and yellow end-papers.

First issue of the first edition, with the names of the publishers engraved upon the cloud in the lower part of the engraved title.

COLLATION: Advertisement of *A Christmas Carol*, half-title, title (with imprint on verso), and list of illustrations, [4 unnumbered leaves]; text, pp. [1]-175 (with imprint on verso). Frontispiece, engraved title and 11

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woodcuts by Maclise, Doyle, Leech and Stanfield.

Johnson speaks of a unique copy with many of the woodcuts not printed in the spaces left for them, and the lower part of the woodcut on p. 125 differing from that in the published work, showing a misapprehension on the part of John Leech, the illustrator.

Copies in yellow boards of this and others of the Christmas books belong to "remainder" editions.

- 132 Another Copy, with presentation inscription from Dickens to his son, Charles Dickens, Jr.

- 133 The Chimes [etc., as in No. 131].

Second issue of the first edition, with the names of the publishers in open letters at the lower edge of the engraved title.

- 133a. The Chimes | [Seven lines] Philadelphia: | Lea and Blanchard. | 1845.

Sixteenmo. Original blue cloth binding. 12 plates.

An American edition resembling the original.

- 134 The Chimes Quadrille . . . | Most respectfully inscribed to Charles Dickens, Esq^{re} [London, n.d.]

Folio. [4] pp. With lithographed title.

THE CRICKET ON THE
HEARTH, 1846

DICKENS had contemplated founding a weekly periodical, to be called *The Cricket*, intended to "put everybody in good temper, and make such a dash at people's fenders and arm-chairs as hasn't been made for many a long day," and his third Christmas Story was the outcome of this idea. It had the same illustrators as *The Chimes*, with the addition of a woodcut of Boxer, the dog, from a design by Sir Edwin Landseer, for whom Dickens had the greatest admiration and personal regard. Leech, Doyle, Stanfield and Maclise contributed seven, three, one and two illustrations respectively.

Though dated 1846, the book was published in December, 1845, and is the only publication of that year. It met with enormous success, and a

dramatization was published at once by Albert Smith and performed at the Lyceum Theatre. The work marks the beginning of Dickens's connection with Bradbury and Evans as his publishers, instead of Chapman and Hall.

The original manuscript is in the possession of Miss Hogarth, Dickens's sister-in-law.

- 135 The | Cricket On The Hearth. | A |
 Fairy Tale Of Home. | By | Charles
 Dickens. | London: | Printed And
 Published For The Author, | By
 Bradbury And Evans, 90 Fleet Street,
 | And Whitefriars. | MDCCCXLVI.

Sixteenmo. Original red cloth binding, with gilt design on cover and back, gilt edges, and yellow end-papers.

First edition.

COLLATION: Half-title, title (with imprint on verso), dedication to Lord Jeffrey, and list of illustrations, [4 unnumbered leaves]; text; pp. [1]–174; advertisements, pp. [175–176]. Frontispiece, engraved title, and 12 woodcuts by Maclise, Doyle, Stanfield, Leech, and Landseer.

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- 136 The | Cricket On The Hearth. | A
Fairy Tale Of Home. | By | Charles
Dickens. | New-York: | Harper &
Brothers, Publishers, | 82 Cliff Street.
| 1846.

Octavo. Original brown, printed, paper
wrapper.

- 137 The entirely new and original Drama,
in three parts, entitled The Cricket on
the Hearth A Fairy Tale of Home.
Dramatized by Albert Smith . . .
From early Proofs of the Work, by
the express permission of the Author,
Charles Dickens, Esq. As performed
at the Theatre Royal, Lyceum . . .
London: Printed and published by
W. S. Johnson . . . [1845].

Duodecimo. Original cream-colored, printed,
paper wrapper, dated 1845.

- 138 The Cricket on the Hearth, A Fairy
Tale of Home. By Edward Stirling,
Esq . . . as performed at the The-
atre Royal, Adelphi. Correctly
printed from the Prompter's Copy

THE WORKS OF DICKENS

. . . splendidly illustrated with an etching, by Mr. G. Dorrington, taken during the representation of the piece. London: Published at the National Acting Drama Office . . . [n.d.] (Webster's Acting National Drama, No. 124.)

Duodecimo. Original cream-colored, printed, paper wrapper. Frontispiece.

First performed on December 31, 1845.

- 139 The Cricket on the Hearth A Fairy Tale of Home In Three Chirps Adapted from Mr. Charles Dickens's popular Story. London: Thomas Hailes Lacy . . . [n.d.] (Lacy's Acting Edition.)

Duodecimo. Original yellow, printed, paper wrapper. Frontispiece by T. H. Jones.

- 140 The Cricket on the Hearth A Fairy Tale of Home In Three Chirps Adapted from Mr. Charles Dickens's popular Story. London: Samuel French . . . New York: Samuel French & Son . . . [n.d.] (French's Acting Edition.)

THE WORKS OF DICKENS

Duodecimo. Original yellow, printed, paper wrapper.

For programme of play, *The Cricket on the Hearth*, see No. 278.

- 141 *Das Heimchen auf dem Herde. Eine Elfengeschichte von Charles Dickens. Illustriert von Conrad Beckmann. Leipzig Verlag von Adolf Titze. [n.d.]*

Folio. Original red cloth binding, gold-stamped. Woodcuts.

PICTURES FROM ITALY,

1846

IN July, 1844, the Dickens family left England for Italy, remaining there for a year, Dickens making a short visit to London in December, for the purpose of reading *The Chimes* to his friends. In January, 1846, he became the first editor of the *Daily News*, contributing a letter descriptive of his Italian travels to the first number,

January 21. He resigned the editorship in February, but continued his Italian letters until March 2, under the title, *Travelling Letters*, written on the Road. The seven sketches were published in book form under the title, *Pictures from Italy*, five chapters being added from Dickens's letters to Forster.

A portion of the original manuscript is in the possession of the South Kensington Museum.

- 142 *The Daily News* for January 21–March 2, 1846, in which the *Pictures from Italy* first appeared under the title, *Travelling Letters*.

- 143 *Pictures from Italy*. | By | Charles Dickens. | *The Vignette Illustrations on Wood*, by Samuel Palmer. | [Vignette] | London: | Published For The Author, | By Bradbury & Evans, Whitefriars. | MDCCCXLVI.

THE WORKS OF DICKENS

Duodecimo. Original bright blue cloth binding, with yellow end-papers. Presentation copy to W. C. Kent, with inscription in Dickens's autograph pasted to inside cover.

First edition.

COLLATION: Advertisements, half-title, title (with imprint on verso), and table of contents, [4 unnumbered leaves]; text, pp. [1-270]; advertisements, pp. [271-272]. Title vignette and three woodcuts by Samuel Palmer.

144 Another Copy, with presentation inscription from Dickens to Douglas Jerrold.

145 Another Copy, interleaved, with annotations by Richard Herne Shepherd showing the differences between the articles as issued in the papers and as issued in book form.

146 Travelling Letters. | Written On The Road. | By Charles Dickens. | New-York: | Wiley & Putnam, 161 Broadway. | 1846.

Duodecimo. Part I, in brown, printed, paper wrapper. "Wiley and Putnam's Library of Choice Reading".

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Probably the only separate edition of these letters as they appeared in *The Daily News*. As they were taken directly from the newspaper, it is possible that their appearance preceded that of *Pictures from Italy*. A second part, containing the four remaining letters is said to have been issued. The lettering on the back of Part I shows that the original intention was that the book should be thicker.

- 147 *Facts & Figures from Italy*. By Don Jeremy Savonarola, Benedictine Monk, addressed during the last two winters to Charles Dickens, Esq. being an Appendix to his "*Pictures*". London: Richard Bentley . . . 1847. Duodecimo.

By "Father Prout" (Francis Sylvester Mahony). Following the title-page, is this printed Notice: Having engaged the Father who signs himself "D. J. Savonarola" to enter on this correspondence, it only remains for me to say that these *are* his Letters. Charles Dickens.

THE BATTLE OF LIFE,

1846

THIS, Dickens's fourth Christmas story, was written in Switzerland, and dedicated to his English friends there. It had the same four illustrators as *The Chimes*, Leech, Doyle and Stanfield supplying three illustrations each, and four coming from Maclise. Dickens afterwards regretted using the idea upon which it was based for so short a story. While writing it, he was busy upon *Dombey and Son*, and at one time doubted his ability to finish *The Battle of Life* in time for Christmas, but the work was published on December 19, 1846.

- 148 Original Manuscript of *The Battle of Life*.

Quarto. 50 pp., with letter from Miss Hogarth inserted.

- 149 The | *Battle of Life*. | A Love Story.
| By | Charles Dickens. | London: |

Bradbury & Evans, Whitefriars. |
MDCCCXLVI.

Sixteenmo. Original red cloth binding, with gilt design on cover and back, gilt edges, and yellow end-papers.

First issue of the first edition.

COLLATION: Half-title, title (with imprint on verso), dedication to "My English Friends In Switzerland", and list of illustrations, [4 unnumbered leaves]; text (including half-titles), pp. [1]-175 (with imprint on verso); one unnumbered leaf of advertisements. Frontispiece, engraved title and 11 woodcuts by Maclise, Doyle, Leech and Stanfield.

There are four issues of the first edition, distinguishable by small differences in the engraved title-page as described below.

The present issue, hitherto apparently undescribed by bibliographers, contains the words "A LOVE STORY." printed below the illustration. Imprint: London: | Published by Bradbury & Evans, Whitefriars. | 1846. |

150 The | Battle of Life [etc., as in No. 149].

Second issue of the first edition, with "A Love Story.", in a simple scroll, in open letters on the engraved title-page. Imprint same as first issue.



A LOVE STORY.

LONDON
PUBLISHED BY BRADBURY & EVANS, WHITEFRIARS.
1846.

No. 149



A LOVE STORY.

LONDON
PUBLISHED BY BRADBURY & EVANS, WHITEFRIARS.
1846.

No. 150



London Bradbury & Evans Whitehead

No. 152

Four variations of the
engraved title of 'The Battle of Life.'



No. 153

151 Another Copy, with proofs of the illustrations, on India paper, before the text, laid in.

152 The | Battle of Life [etc., as in No. 149].

Third issue of the first edition, with different scroll containing the words "A Love Story", supported by a cherub. Imprint in one line without date.

153 The | Battle of Life [etc., as in No. 149].

Fourth issue of the first edition, with engraved title-page same as in the third issue, but without publisher's imprint.

154 The Drama founded on the new Christmas Annual of Charles Dickens, Esq., called The Battle of Life, dramatized by Albert Smith . . . From early Proofs of the Work, by the express permission of the Author . . . as performed at the Theatre Royal, Lyceum, Monday, December 21, 1846 . . . London: Printed and

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published by W. S. Johnson . . .
[1846].

Duodecimo. Original green, printed, paper
wrapper, with advertisements.

DOMBEY AND SON,
1848

ALTHOUGH Dickens was making plans for *Dombey and Son* as early as 1844, he did not begin to write the story until June 27, 1846, while he was at Lausanne, finishing it at Devonshire Terrace, in the spring of 1848, nearly two years later. Forster considered that there was nothing in all Dickens's writings better than the life and death of Paul Dombey. The chapter describing his death, which, it has been said, "threw a whole nation into mourning", was written in Paris on January 14, 1847, and during the greater part of the following night Dickens was "wandering desolate and

sad about the streets of Paris." Some of the illustrations are considered the best efforts of H. K. Browne. Two sets of the plates were etched to expedite the printing, and some parts were issued with lithographs, according to J. F. Dexter, to satisfy the demand for copies until the duplicate plates could be etched.

The work appeared in monthly parts from October, 1846, to April, 1848, and was published in one volume, in green cloth, in 1848.

The original manuscript and corrected proofs are in the possession of South Kensington Museum.

- 155 Dombey And Son. | By | Charles Dickens. | With Illustrations By H. K. Browne. | London: | Bradbury And Evans, 11, Bouverie Street. | 1848.

Octavo. In 20 monthly numbers, as issued (the last a double number), with original green, printed, pictorial, paper wrappers, designed by Browne, and advertisements.

First edition.

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COLLATION: Errata, half-title, title (with imprint on verso), dedication to the Marchioness of Normanby, preface, table of contents, and list of plates, pp. [i]–xvi; text, pp. [1]–624. 40 plates (including frontispiece and engraved title) by H. K. Browne.

The preliminary leaves appeared with the joint Nos. 19–20, in which are also 4 plates, the other numbers containing 2 each.

- 156 Dealings | With The Firm Of | Dombey And Son, | Wholesale, Retail, and for Exportation. | By | Charles Dickens. | New-York: | Wiley And Putnam. | 1846[–48].

Duodecimo. In 17 numbers, as issued, with original buff, printed, paper wrappers. Plates. Probably the first American edition. At the bottom of the paper wrappers is printed: "The Illustrations for this Number will be given with the Next". The "Phiz" plates are redrawn, and engraved on wood by J. W. Orr. On the completion of the edition in parts, the work was published in two volumes, in red cloth, with the Lawrence portrait, engraved on wood, for a frontispiece.

In connection with this are shown No. 1, in green wrapper, of an edition published at the Star Spangled Banner Office, Boston, 1846, which bears the legend, "First American Reprint—Correct Edition", and is without illus-

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trations, and No. 7, in pink, pictorial wrapper, dated 1847, of "Jones's Cheap Edition", also published at the Star Spangled Banner Office. It is in double columns, on poor paper, with two woodcut illustrations.

- 157 Dombey And Son. | By | Charles Dickens. | With Illustrations By H. K. Browne. | Boston: | Bradbury And Guild, 12 School Street. | 1848.

Octavo. In 20 monthly numbers, as issued (the last a double number), with original green, printed, pictorial, paper wrappers. Plates.

This edition is remarkable for its close resemblance to the original English edition, in plates, cover, quality of paper and letter-press. Of the last, Wilkins says that "it might almost be taken for advance sheets of the original edition".

- 158 Extra Illustrations by H. K. Browne, 1848.

a. Dombey and Son. The Four Portraits of Edith, Florence, Alice, and Little Paul, engraved under the Superintendence of R. Young and H. K. Browne, from Designs by Hablot K. Browne, and Published with the

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Sanction of Mr. Charles Dickens.
London: Chapman and Hall, 186,
Strand, 1848.

4 plates, with green wrapper.

b. Dombey and Son. Full-length
Portraits . . . Designed and Etched
by Hablot K. Browne, and Published
with the Sanction of Mr. Charles
Dickens. London: Chapman and
Hall, 186, Strand, 1848.

8 plates, with green wrapper.

- 159 Dombey and Daughter: A Moral
Fiction. By Renton Nicholson, Lord
Chief Baron of the celebrated Judge
and Jury Society, held at the Gar-
rick's Head Hotel, Bow Street. Solo
Nobilitas Virtus. London: Published
by Thomas Farris . . . [1848].

Quarto, issued in parts. Original green,
printed, pictorial, paper wrapper bound in.

An imitation of Dombey and Son.

- 160 Dombey and Son finished. (In: The
Man in the Moon, No. 14. London,
February, 1848, pp. 59-68.)

THE WORKS OF DICKENS

Twentyfour-mo. Original buff, printed, pictorial, paper wrapper. Woodcuts.

A burlesque imitation.

- 161 De Firma Dombey en Zoon . . . naar het Engelsch van Charles Dickens, door Boudewijn . . . 'sGravenhage, Haarlem en Rotterdam . . . 1847 [-48].

Octavo. 3 vols. in 1, bound in brown cloth. Plates (lithographs on India paper).

A Dutch translation, also issued in monthly numbers, contemporaneously with the original English edition. The illustrations are copies by a Dutch artist of the "Phiz" etchings, and are reproduced by lithography, two on a plate.

For songs founded upon Dombey and Son, see No. 278.

THE HAUNTED MAN AND
THE GHOST'S BARGAIN,

1848

DICKENS's fifth and last Christmas book, their place being taken, to some

extent, by the Christmas numbers of *Household Words* and *All the Year Round*. There are five illustrations by Leech, three by Stanfield, three by Frank Stone, Dickens's firm friend and Associate of the Royal Academy, and six by Sir John Tenniel, his only contribution towards the illustration of Dickens's works.

The original manuscript has disappeared.

- 162 The Haunted Man | And | The Ghost's Bargain. | A Fancy for Christmas Time. | By | Charles Dickens. | London: | Bradbury & Evans, 11, Bouverie Street. | 1848.

Sixteenmo. Original red cloth binding with gilt design on cover and back, gilt edges and yellow end-papers.

First issue of the first edition, with broken figure "1" in pagination of p. 166.

COLLATION: Advertisements, title (with imprint on verso), list of illustrations, and half-title, [4 unnumbered leaves]; text, pp. [1]-188. Frontispiece, engraved title, and 14 woodcuts by Tenniel, Stanfield, Stone and Leech.

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Slater, in his Early Editions, states that a few early copies had the date on the title-page in Roman numerals.

- 163 The Haunted Man | And | The
Ghost's Bargain. | A Fancy for
Christmas-Time. | By | Charles Dick-
ens. | New York: | Harper & Bro-
thers, Publishers, 82 Cliff Street. |
[n.d.]

Octavo. Original brown, printed paper wrapper.

Probably issued in 1848, as Harper & Brothers published some of the Christmas stories very shortly after their appearance in England.

SUBURBAN ROMANCE,
1850

DICKENS contributed this story of seventeen pages to The Josephine Gallery, a collection edited by Alice and Phoebe Cary in 1859. It does not seem to have been printed separately.

THE WORKS OF DICKENS

- 164 The | Josephine Gallery. | Edited By
| Alice And Phoebe Cary. | New
York: | Derby & Jackson, 119 Nas-
sau Street. | MDCCCLIX.

Octavo. Original red cloth binding, gold stamped, with green end-papers. Frontispiece and plates.

Suburban Romance, pp. 89-107.

HOUSEHOLD WORDS,

1850-1859

As early as 1846, Dickens had in mind the founding of a magazine, which should be something "between a sort of Spectator and a different sort of Athenaeum", but no definite idea was settled upon until toward the end of 1849. On March 30, 1850, the first number of Household Words was published, with Dickens as editor, and W. H. Wills as assistant editor. It ran until May 28, 1859, Dickens's important contributions being *A Child's History of Eng-*

land (see our No. 178), *The Lazy Tour of Two Idle Apprentices* (see our No. 232), *The Uncommercial Traveller* (see our No. 205), and *Hard Times* (see our No. 181). At Christmas, extra numbers were issued, Dickens making them a special feature. These extra Christmas numbers contained about twice as much material as the regular weekly numbers, and, in a way, took the place of Dickens's yearly Christmas books, the last of which had been issued in 1848.

Household Words was followed by a similar periodical, *All the Year Round* (see No. 189, etc.).

From 1850 to 1855, Dickens published a supplement to *Household Words*, called *The Household Narrative*, which dealt with current events.

- 165 Original Manuscript of *Out of Town*, which appeared in *Household Words* on September 29, 1855.

Octavo. 11 pp., written in blue ink.

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166 Original Outline Draft of The Holly-Tree Inn, the Extra Christmas Number of Household Words for 1855.

167 Original Outline Draft, addressed to the contributors of Household Words, of The Wreck of the Golden Mary, the Extra Christmas Number for 1856.

168 Original Manuscript of The Best Authority, published in Household Words on June 20, 1857.
Octavo. 9 pp.

169 Extra Christmas Numbers of Household Words, 1850-1858.

Octavo. 9 numbers, unbound.

The following are the titles of the different numbers, with Dickens's contributions designated:

1850. The Christmas Number: The Christmas Tree is by Dickens.

1851. Extra Number for Christmas: What Christmas is as we Grow Older is by Dickens.

1852. A Round of Stories by the Christmas

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Fire: The Poor Relation's Story and The Child's Story are by Dickens.

1853. Another Round of Stories: The Schoolboy's Story and Nobody's Story are by Dickens.

1854. The Seven Poor Travellers: The First Poor Traveller and The Road are by Dickens.

1855. The Holly-Tree Inn: The Guests, The Boots and The Bill are by Dickens; the remainder, by Wilkie Collins.

1856. The Wreck of the Golden Mary: Most of The Wreck, and the hymn on p. 21 are by Dickens; the remainder, by Wilkie Collins.

1857. The Perils of Certain English Prisoners: Chapters I and III are by Dickens; the remainder, by Wilkie Collins.

1858. A House to Let: Going into Society is by Dickens.

170 . . . | A | Round Of Stories | By |
The Christmas Fire. | By | Charles
Dickens. | New York: | Stringer &
Townsend, 222 Broadway. | 1853. |

. . .

Octavo. Original brown, printed, paper wrapper, with title as above.

Probably the first American edition of the Christmas Story for 1852.

DAVID COPPERFIELD,
1850

THE first monthly number of this, the most popular (next to *Pickwick*) of Dickens's novels, the author's own favorite, and largely autobiographical, appeared in May, 1849. Among the guests at a dinner given by Dickens in its honor, on May 12, were Mr. and Mrs. Carlyle, Mrs. Gaskell, Thackeray, Douglas Jerrold and Hablot K. Browne, the illustrator of the work. It was written at Broadstairs, Brighton, and London, and was the last book that Dickens worked upon in the house at Devonshire Terrace. The monthly numbers continued until November, 1850, when it appeared in book form, in green cloth. Most of the plates were etched twice, with slight variations.

The original manuscript and cor-

rected proofs are in the possession of the South Kensington Museum.

- 171 The Personal History | Of | David Copperfield. | By Charles Dickens. | With Illustrations By H. K. Browne. | London: | Bradbury & Evans, 11, Bouverie Street. | 1850.

Octavo. In 20 monthly numbers, as issued (the last a double number), with original green, printed, pictorial, paper wrappers, designed by Browne, and advertisements.

First edition.

COLLATION: Half-title, title (with imprint on verso), dedication to Mr. and Mrs. Richard Watson, preface, and table of contents, pp. [i]–xiv; Errata, p. [xv]; text, pp. [1]–624. 40 plates (including frontispiece and engraved title) by H. K. Browne.

The preliminary pages were issued with the joint Nos. 19–20, in which were also 4 plates, the other numbers containing 2 plates each.

It was issued later without the date on the title-page.

- 172 Little Em'ly. ("David Copperfield.") A Drama, in four Acts. By Andrew Halliday As first performed at the Olympic Theatre, London . . . Oc-

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tober 9, 1869 . . . New York: De Witt. [n.d.]

Duodecimo. Original cream-colored, printed, paper wrapper.

For songs founded upon David Copperfield, see No. 278.

MR. NIGHTINGALE'S
DIARY, 1851

THIS farce was the joint production of Dickens and Mark Lemon, and was first produced at Devonshire House on May 27, 1851, for the benefit of the Guild of Literature and Art, the cast including Dickens, Lemon, and Wilkie Collins. It was privately printed for Dickens. At least two copies besides that exhibited are known to exist—one in the South Kensington Museum, and the other in an American private collection. In 1877, an edition was published by Osgood & Co., in Boston.

W. Wilkie Collins

MR. NIGHTINGALE'S DIARY:

*90. Elmester Place
Portman Square
A Farce. London. W.*

IN ONE ACT.

BY

LONDON:

1851.

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- 173 Mr. Nightingale's Diary: | A Farce.
| In One Act. | By | (sic) | London:
| 1851.

Duodecimo. Wilkie Collins's copy, with his signature and autograph annotations for his part, Lithers, the landlord.

First edition.

COLLATION: Title (with imprint on verso), and *Dramatis Personae*, [2 unnumbered leaves]; text, pp. [1]-26.

- 174 Mr. Nightingale's Diary: | A Farce
| In One Act. | By Charles Dickens. |
Boston: | James R. Osgood And
Company, Late Ticknor & Fields,
and Fields, Osgood, & Co. | 1877.

Thirtytwo-mo. Original brown cloth cover and advertising end-papers bound in. With the original sketch, finished water-color drawing, tracing, and colored etching by F. W. Pailthorpe for a frontispiece inserted.

First American edition.

- 175 Play Bill of Mr. Nightingale's Diary
[Dickens in the cast]. The Lyceum,
Sunderland, August 28, 1852: The
Amateur Company of the Guild of
Literature and Art.

TO BE READ AT DUSK,
1852

DICKENS contributed this to *The Keepsake*, 1852, edited by Miss Marguerite Power. It was printed separately with the same date. Dickens had already been a contributor to this fashionable Annual in 1844 when he had written for it the verses entitled *A Word in Season*.

- 176 The | Keepsake | 1852. | Edited By |
Miss Power. | [Five lines] | London :
| David Bogue, 86 Fleet Street : |
Bangs, Brothers, And Co., New
York ; H. Mandeville, Paris. | 1852.
Octavo. Frontispiece and plates.
To be Read at Dusk, pp. 117-131.

- 177 To Be Read | At | Dusk. | By |
Charles Dickens. | London : | 1852.
Octavo. In original signatures, unbound.

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First separate edition.

COLLATION: Title (with imprint on verso),
and text: pp. [1]–19 (with imprint on verso).

A CHILD'S HISTORY OF
ENGLAND, 1852–1854

THIS first appeared in *Household Words*, from January 25th, 1851, to December 10th, 1853, in forty-five chapters. When published in book form, it was redivided into thirty-seven chapters. The three volumes are dated 1852, 1853, and 1854 respectively, and the dedication to his children is dated "Christmas, 1851". Dickens began the *History* for his son, dictating it to Miss Georgina Hogarth, as he was very busy over *Bleak House* at the time.

The frontispieces of all three volumes contain the same border but have different pictures in the center. They are the work of Francis W.

Topham, who began his career as a writing-engraver, but afterwards became a painter and illustrator. He was one of Dickens's famous company of amateur actors.

The original manuscript, by Miss Hogarth, with Chapters II and VI in the handwriting of Dickens, is in the possession of the South Kensington Museum.

- 178 A | Child's History Of England. |
By | Charles Dickens. | With a Frontispiece by F. W. Topham. | Volume I. | England From The Ancient Times, To The Death Of | King John. | [Volume II. England From The Reign of Henry The Third, To The Reign of Richard The Third. Volume III. England From The Reign Of Henry The Seventh To The Revolution Of 1688.] | London: | Bradbury & Evans, 11, Bouverie Street. | 1852[-1854.]

Square sixteenmo. Three volumes, in original red cloth binding, with gilt design on

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cover and back and marbled edges and endpapers.

First edition.

COLLATION: Vol. I: Half title, title (with imprint on verso), dedication "To My Own Dear Children", table, and chronological table, pp. [i]–xi; text, pp. [1]–210; advertisement, p. [211]. Frontispiece by F. W. Topham.

Vol. II: Half-title, title (with imprint on verso), table, and chronological table, pp. [i]–viii; text, pp. [1]–214; advertisement, p. [215]. Frontispiece by Topham.

Vol. III: Half-title, title (with imprint on verso), table, and chronological table, pp. [i]–viii; text, pp. [1]–321; advertisement, p. [322]. Frontispiece by Topham.

CHRISTMAS BOOKS (FIRST COLLECTED EDITION),

1852

THE First Cheap Issue of the Works of Charles Dickens, printed in double columns, and issued in weekly three-halfpenny numbers, appeared in three series from 1847 to 1867. Each volume, as it was completed, was published with a new preface and a fron-

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tispiece. The last volume of the first series was comprised of the Christmas Books, 1852, and is the first collected appearance of these stories (see Nos. 117, 131, 135, 149, and 162). The preface is dated September, 1852.

- 179 Christmas Books. | By | Charles Dickens. | London: | Chapman And Hall, 193, Piccadilly. | 1852.

Duodecimo. Original light green cloth binding, with yellow printed end-papers. Autograph letter from Dickens to Messrs. Chapman and Hall inserted.

First collected edition.

COLLATION: Title (with imprint on verso), preface (with contents on verso), [two unnumbered leaves]; text (including half-titles), pp. [1]–266; advertisement, p. [267]. Frontispiece by John Leech.

BLEAK HOUSE, 1853

THIS protest against the abuses of Chancery practice was written for the

most part at Tavistock House, the new London home into which the Dickens family moved toward the end of 1851. It appeared in monthly numbers from March, 1852, to September, 1853, and was issued in one volume, in green cloth, in September, 1853. Harper and Brothers paid Dickens £400 for advance sheets of the English edition and issued the novel in Harper's Magazine from April, 1852, to October, 1853, also publishing an edition in twenty monthly numbers.

Shortly after its completion, on December 27, 29 and 30, 1853, Dickens gave his first public readings, at Birmingham in aid of the Midland Institute. The works selected for reading were *A Christmas Carol* and *The Cricket on the Hearth*, which were received with great enthusiasm.

The original manuscript and corrected proofs of *Bleak House* are in the possession of the South Kensington Museum.

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180 Bleak House. | By | Charles Dickens.
| With Illustrations By H. K.
Browne. | London: | Bradbury And
Evans, 11, Bouverie Street. | 1853.

Octavo. In 20 monthly numbers, as issued (the last a double number), with original green, printed, pictorial, paper wrappers, designed by Browne, and advertisements.

First edition.

COLLATION: Half-title, title (with imprint on verso), dedication "To My Companions in the Guild of Literature and Art", preface, table of contents, and list of plates (with errata at end), pp. [i]-xvi; text, pp. [1]-624. 40 plates (including frontispiece and engraved title) by H. K. Browne.

The preliminary leaves were issued with the joint Nos. 19-20, in which are 4 plates. Each of the other numbers contains 2 plates, excepting Nos. 9 and 10 which contain 1 and 3 respectively. A printed notice in No. 9 explains the reason for this.

HARD TIMES, 1854

THIS story, for which Dickens had great difficulty in choosing a title, appeared in Household Words, from

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April 1 to August 12, 1854, almost doubling the circulation of that magazine.

The original manuscript and corrected proofs are in the possession of the South Kensington Museum.

- 181 Hard Times. | For These Times. |
By Charles Dickens. | London: |
Bradbury & Evans, 11, Bouverie
Street. | 1854.

Octavo. Original light green cloth binding, with yellow end-papers.

First edition.

COLLATION: Half-title (with "[The Author reserves the right of Translation.]" on verso), title (with imprint on verso), dedication to Thomas Carlyle, and table of contents, pp. [i]–viii; text in three books, each with half-title, pp. [1]–352.

- 182 Hard Times. | A Novel. | By Charles
Dickens, | [Two lines] | New York:
Harper & Brothers, Publishers |
[Two lines] | MDCCCLIV.

Octavo. Original brown, printed, paper wrapper.

Probably the first American edition.

LITTLE DORRIT,
1857

MOST of Little Dorrit was written in London, Paris and Boulogne, but it was finished in the house at Gad's Hill, near Rochester, the possession of which had been a dream of Dickens's childhood. Although the house was purchased early in 1856, he did not make it his permanent home until 1860. Little Dorrit appeared in monthly numbers from December, 1855, to June, 1857, when it was published in one volume, in green cloth. Forster says that, in its composition, the author seemed, for the first time, to feel a strain upon his powers of invention. Clarkson Stanfield, the marine and landscape painter, to whom the book is dedicated, superintended and painted scenes for the annual private theatricals at Tavistock House,

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in which Dickens was especially interested during the writing of *Little Dorrit*. The title first chosen for the book was *Nobody's Fault*, which was retained until just before the publication of the first number. *Little Dorrit* appeared in *Harper's Magazine* from January, 1856, to July, 1857, the publishers paying £250 for the advance sheets.

The original manuscript and corrected proofs are in the possession of the South Kensington Museum.

- 183 *Little Dorrit*. | By | Charles Dickens.
| With Illustrations By H. K. Browne.
| London: | Bradbury And Evans,
11, Bouverie Street. | 1857.

Octavo. In 20 monthly numbers, as issued (the last a double number), with original green, printed, pictorial, paper wrappers, designed by Browne, and advertisements.

First edition.

COLLATION: Title (with imprint on verso), dedication to Clarkson Stanfield, preface, table of contents, and list of plates (with Errata at end), pp. [i]–xiv; text, pp. [1]–

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625. 40 plates (including frontispiece and engraved title) by H. K. Browne.

The preliminary matter was issued with the joint Nos. 19-20, in which are 4 plates, the remaining numbers containing 2 plates each. No. 16 contains a slip correcting the use in No. 15 of "Rigaud" for "Blandois".

For song founded upon Little Dorrit, see No. 278.

DICKENS AND THE ROYAL LITERARY FUND, 1858

DICKENS was a member of the Committee of the Royal Literary Fund (for benefiting needy writers), but he, as well as Forster and Dilke, resigned in protest against the method of distributing the funds, the three men issuing a small pamphlet stating their case. The Committee in reply published a Summary of Facts, to which the reformers replied with an Answer to the Committee's Summary of Facts.

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- 184 The Case | Of | The Reformers | In
| The Literary Fund; | Stated By |
Charles W. Dilke, Charles Dickens,
And John Forster. [1858].

Octavo. Stitched.

First edition.

COLLATION: Title, and text, pp. [1]-16.

- 184a. Royal Literary Fund. | A Summary
Of Facts, | [Five lines] | Together
With | A Report of the Proceedings
of the last Annual Meeting, | March
12, 1858 | . . .

Octavo. Stitched.

The committee's answer, containing a report of Dickens's speech, in which he stated that he had written the preceding, "in conjunction with two friends."

- 185 Royal Literary Fund. | The Answer
| To | The Committee's Summary of
"Facts." | By | C. W. Dilke, Charles
Dickens, And | John Forster. | Lon-
don: | Bradbury And Evans, 11, Bou-
verie Street. | 1858.

Octavo. Stitched.

First edition.

COLLATION: Title, and text, pp. [1]-16.

ALL THE YEAR ROUND,
1859-1870

THIS successor to Household Words, 1850-59, was also edited by Dickens, whose most important works to appear in it were *A Tale of Two Cities* and *Great Expectations*. Other contributors were Wilkie Collins, Charles Reade and Lord Lytton. The extra Christmas numbers continued to be issued for nine years. Like those of Household Words, they were without wrappers until 1863, when Mrs. Lirriper's Lodgings appeared with a dark blue paper wrapper. Dickens's last contribution to All the Year Round was a notice of Forster's *Life of Landor*, in 1869. Upon his death in 1870, his son succeeded to the editorship.

- 186 Rough Draft, in Dickens's handwriting, of a communication to the con-

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tributors of *All the Year Round*, containing his plans for the Extra Christmas Number for 1862, *Somebody's Luggage*.

- 187 Original Manuscript of His Brown-Paper Parcel, which appeared as a part of *Somebody's Luggage*, the Extra Christmas Number for 1862.

Octavo. 11 pp. Written on blue paper.

- 188 Rough Draft, in Dickens's handwriting, of a communication to the contributors of *All the Year Round* containing suggestions for the Extra Christmas Number for 1863, *Mrs. Lirriper's Lodgings*.

- 189 Extra Christmas Numbers of "*All the Year Round*", 1859-1867.

Octavo. 9 numbers, unbound; the last five in dark blue, printed, paper wrappers, as issued. The following are the titles of the different numbers, with Dickens's contributions designated:

1859. *The Haunted House: The Mortals in the House, The Ghost in Master B's Room,*

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and *The Ghost in the Corner Room* are by Dickens.

1860. *A Message from the Sea*: Chapters I, II, and V, and passages in other chapters are by Dickens. There is a woodcut in this number.

1861. *Tom Tiddler's Ground*: Chapters I, VI, and VII are by Dickens.

1862. *Somebody's Luggage*: *His Leaving it till Called For*, *His Boots*, *His Brown-Paper Parcel*, and *His Wonderful End* are by Dickens; also a portion of Chapter III.

1863. *Mrs. Lirriper's Lodgings*: Chapters I and VII are by Dickens.

1864. *Mrs. Lirriper's Legacy*: Chapters I and VII are by Dickens.

1865. *Doctor Marigold's Prescriptions*: Chapters I, VI and VIII are by Dickens.

1866. *Mugby Junction*: *Barbox Brothers*, *Barbox Brothers and Co.*, *Main Line* (*The Boy at Mugby*), and *No. 1 Branch Line* (*The Signal-Man*) are by Dickens.

1867. *No Thoroughfare*: The joint production of Dickens and Wilkie Collins.

190 Charles Dickens's | *New* | *Christmas Story*. | *Mrs. Lirriper's Lodgings*. [Seven lines] | *New York*: | *Harper & Brothers, Publishers*, | *Franklin Square*. | 1864.

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Octavo. Original white, printed, paper wrapper.

Probably the first American edition of the Christmas Story for 1863.

Only Chapters I and VII are by Dickens. An edition was published at Mobile, Alabama, the same year.

- 191 L'Embranchement de Mugby. Par Charles Dickens. Précédé de son histoire, d'après John Forster, traduite par Th. Bentzon. Petite Bibliothèque blanche . . . J. Hetzel et Cie . . . Paris . . . [n.d.]

Duodecimo. Original red cloth. Woodcuts. The Christmas story of 1866 arranged for children, with a sketch of Dickens's life.

For songs founded upon Mugby Junction and Mrs. Lirriper's Lodgings, see No. 278.

A TALE OF TWO CITIES,

1859

THIS, Dickens's second historical novel, was published originally in *All The Year Round*, from April 30th to

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November 26th, 1859, appearing concurrently in monthly numbers, and, when completed, in 1859, in one volume in green and in red cloth. It is the last work of Dickens which Hablot K. Browne illustrated, and is the first of his later works to be published by Chapman and Hall. Harper & Brothers paid £1000 for advance sheets, and published it in Harper's Weekly, from May 7 to December 3, 1859.

The original manuscript is in the possession of the South Kensington Museum.

192 A | Tale Of Two Cities. | By | Charles Dickens. | With Illustrations By H. K. Browne. | London: | Chapman And Hall, 193 Piccadilly; | And At The Office Of All The Year Round, | 11, Wellington Street North. | MDCCCLIX.

Octavo. In 8 monthly numbers, as issued (the last a double number), with original, green, printed, pictorial, paper wrappers, and advertisements.

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First issue of the first edition, with pagination on p. 213 misprinted "113".

COLLATION: Title, dedication to Lord John Russell, preface, table of contents, and list of plates, pp. [i-ix]; text, pp. [1]-254. 16 plates (including frontispiece and engraved title) by H. K. Browne.

The preliminary matter appeared in the joint Nos. 7-8, in which are 4 plates, the remaining numbers containing 2 plates each.

A CURIOUS DANCE ROUND A CURIOUS TREE, *c.* 1860

THIS description of the usual Christmas dance, given for the patients of St. Luke's Hospital for the Insane, first appeared in *Household Words*, January 17, 1852. It was published separately in 1860 by the General Committee of St. Luke's Hospital, and distributed to patrons of the Hospital. The entire pamphlet has sometimes been attributed to W. H. Wills, who certainly wrote portions of it, but the original manuscript contains

217, out of the 393 printed lines, in the handwriting of Dickens. It is also designated by Wills, in *Old Leaves*, as one of the papers in that collection partially written by Dickens.

193 A Curious Dance | Round A Curious Tree. | By | Charles Dickens. [1860].

Duodecimo. Original, mauve, printed, paper wrapper.

First issue of the first edition, with period after "Tree" on cover, and before the last paragraph on p. 19 was printed in thick type.

COLLATION: Cover title; text, pp. [1]-19.

194 A Curious Dance | Round A Curious Tree, | By | Charles Dickens. [1860].

Second issue of the first edition, with different border around the title, comma after "tree" in title, and variation in type on p. 19. The wrapper is pink.

With this is the mailing wrapper in which it was inclosed, and an accompanying stamped and addressed envelope for posting contributions to the hospital.

DROOPING BUDS, 1860

WITH the exception of the paragraph on pp. 6-7, beginning "O! Baby's dead", this is by Henry Morley, who at Dickens's request visited the newly founded Children's Hospital in Great Ormond Street and contributed the article describing his visit to *Household Words*, April 3, 1852. Mr. Morley himself stated in *The Athenaeum*, December 14, 1889, that Dickens added so much to the value of the article by inserting the paragraph referred to that he (Morley) omitted it from a collection of his own papers. *Drooping Buds* was issued separately as a small pamphlet by the Hospital in 1860. In a reprint of 1866 it seems to have been attributed to Dickens. (See *Pseudo-Dickens Rarities*, by F. G. Kitton, in *The Athenaeum*, September 11, 1897.)

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- 195 Hospital | For | Sick Children. | 49,
Great Ormond Street. | Patron—
Her Majesty The Queen. | “Droop-
ing Buds;” | From Dickens’ House-
hold Words. | (April, 1852.) | The
Objects of the Institution are— |
[Four lines] | London: | Printed By
R. Folkard, Devonshire Street, |
Queen Square. | 1860.

Twentyfour-mo. Original pink paper wrap-
per.

First edition.

COLLATION: Title (with list of officers, etc.,
on verso), and text, pp. [1]–11 (with sum-
mary, etc., on verso).

OLD LEAVES, 1860

WILLIAM HENRY WILLS was assis-
tant editor, both of Household
Words and All the Year Round, and
an intimate friend of Dickens, to
whom he dedicated this compilation of
thirty-seven papers from Household
Words, as follows: “To the Other

Hand, whose masterly touches gave to the Old Leaves here freshly gathered, their brightest tints, they are affectionately inscribed". Portions of fifteen of the papers, designated by the sign of a hand placed beside their numbers, are by Dickens. They are as follows: Valentine's Day at the Post-Office, The Heart of Mid-London, A popular Delusion, The Old Lady in Threadneedle-Street, Bank-note Forgeries, Plate Glass, Spitalfields, The Metropolitan Protectives, Epsom, My Uncle, A curious Dance round a curious Tree, Post-Office Money Orders, A plated Article, Received, a blank Child, Idiots.

- 196 Old Leaves: | Gathered From Household Words. | By W. Henry Wills. | London: | Chapman And Hall, 193, Piccadilly. | MDCCCLX.

Duodecimo. Original cream-colored binding, with white end-papers.

First collected edition.

COLLATION: Title, dedication to Dickens, and

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table of contents, pp. [i]-vi; text, pp. [1]-437
(with imprint on verso).

- 197 Another Copy, with autograph insertions by Richard Herne Shepherd.

HUNTED DOWN, *c.* 1861

THIS short story, which had its origin in the career of Wainewright, the notorious poisoner, was first published in the New York Ledger in three numbers, August 20, 27, and September 3, 1859. It was illustrated by seven woodcuts. The following year, it was published in *All the Year Round*, on April 4 and 11. John Camden Hotten reprinted it in his *Piccadilly Annual* for 1870, also issuing it in pamphlet form. The recent discovery of an American collection, with copyright date 1861, including *Hunted Down*, makes its first appearance in book form an American one.

THE WORKS OF DICKENS

- 198 Original Manuscript of "Hunted Down".

Quarto. 15 pp., written in blue ink, with a letter from Robert Bonner, of the New York Ledger, stating that the manuscript, for which the Ledger paid \$5000, was presented to the Metropolitan Sanitary Fair.

- 199 The New York Ledger for August 20, August 27, and September 3, 1859, in which Hunted Down first appeared.

- 200 All the Year Round for August 4 and 11, 1860, containing Hunted Down, its first appearance in England.

- 201 The | Lamplighter's Story; | Hunted Down; The Detective Police; | And Other Nouvellettes. | By | Charles Dickens. | [Four lines.] Philadelphia: | T. B. Peterson And Brothers, | 306 Chestnut Street. | [c. 1861.]

Octavo. Original black cloth binding, with yellow end-papers.

First edition of Hunted Down in book form.

COLLATION: One blank leaf, woodcut frontispiece, title-page with woodcut, plain title

THE WORKS OF DICKENS

(with copyright notice on verso), pp. [3]–[10]; text, pp. 11–467.

The Lamplighter's Story had appeared in Pic Nic Papers, 1841.

A foot note on the first page of *Hunted Down* is as follows: "This is the first and only story that Mr. Dickens has ever written for an American publication. It was originally published in the New York Ledger, and we have Mr. Bonner's permission (who owns the copyright) to copy it from that periodical".

- 202 The | Piccadilly Annual | Of | Entertaining Literature | Retrospective And Contemporary. | . . . London: | John Camden Hotten, 74 & 75, Piccadilly. [1870.]

Quarto. Woodcuts.

Hunted Down, pp. [1]–13.

- 203 *Hunted Down*: | A Story. | By | Charles Dickens. | With Some Account Of | Thomas Griffiths Wainwright, | The Poisoner. | [Vignette of "The Fatal House"] | London: | John Camden Hotten, | 74 & 75, Piccadilly. [1870.]

Sixteenmo. Original green, printed, pictorial, stiff paper wrapper, with advertisements.

THE WORKS OF DICKENS

First English edition.

COLLATION: Advertisement, half-title, title, introduction, pp. [1]–28. Half-title (“Hunted Down. By Charles Dickens”) and text, pp. 29–89 (with imprint on verso); 8 unnumbered leaves of advertisement.

The words “Price Sixpence” precede the title on the wrapper.

A MESSAGE FROM THE SEA,
1861

THIS was dramatized from the story of the same name which appeared as the Christmas Story for 1860, the joint work of Dickens and Wilkie Collins.

204 A | Message From The Sea. | A
Drama, in Three Acts. | By | Charles
Dickens | And | Wilkie Collins. |
London: | Published By G. Hols-
worth, | At The Office Of “All The
Year Round.” | Wellington Street,
Strand. | 1861. | [Entered at Station-
ers’ Hall.]

THE WORKS OF DICKENS

Duodecimo. Original buff, printed, paper wrapper, with title as above.

First edition.

COLLATION: Persons of the Drama, and Outline of the Plot, pp. [1]-8.

A synopsis of the play, apparently published hurriedly for purposes of registration and copyright.

THE UNCOMMERCIAL
TRAVELLER, 1861

THIS work is composed of seventeen papers which first appeared in All the Year Round, from January 28 to October 13, 1860. Many of them relate Dickens's adventures on the midnight tramps through London to which he was driven by insomnia.

205 The | Uncommercial Traveller | By |
Charles Dickens. | London: | Chap-
man And Hall, 193, Piccadilly. |
MDCCCLXI.

Octavo. Original lilac cloth, with yellow end-papers.

THE WORKS OF DICKENS

First edition.

COLLATION: Half-title, title, preface, and table of contents, [four unnumbered leaves]; text, pp. [1]–264; “A catalogue of books, published by Chapman and Hall,” pp. 1–32.

Some copies were bound in green cloth.

GREAT EXPECTATIONS,

1861

THIS first appeared in *All the Year Round* from December 1, 1860, to August 3, 1861. Dickens's first intention had been to make it a longer story, in the usual twenty monthly parts, but he finally resolved to cut it down to the length of *A Tale of Two Cities*. During its publication, Tavistock House was sold, and Dickens determined to make Gad's Hill Place his permanent home. Harper & Brothers paid £1250 for advance sheets and published the story in *Harper's Weekly* during 1861, afterwards issuing it in two volumes.

THE WORKS OF DICKENS

Octavo. Three volumes, in original purple cloth binding, with yellow end-papers.

First edition.

COLLATION: Vol. I: Title, and dedication to Chauncey Hare Townshend, [2 unnumbered leaves]; text, pp. [1]–344.

Vol. II: Title, [1 unnumbered leaf]; text, pp. [1]–351 (with imprint on verso).

Vol. III: Title, [1 unnumbered leaf]; text, pp. [1]–344; Chapman and Hall's Catalogue, dated May, 1861, 32 pp.

208 Extra Illustrations to Great Expectations by Frederick W. Pailthorpe.

a. Pailthorpe's Original Water-color Drawings for the Illustrations described below.

b. Great Expectations By Charles Dickens London Robson & Kerslake . . . 1885.

Half-title and 21 plates, in portfolio. One of 50 sets of proofs on Japanese paper, in black. Other proofs were issued in bistre, and there are plain and colored sets.

For songs founded upon Great Expectations, see No. 278.

OUR MUTUAL FRIEND,
1865

OUR MUTUAL FRIEND was issued in monthly numbers from May, 1864, to November, 1865, the two volumes being published in book form, bound in cloth, in February and November, 1865.

The woodcut illustrations were the work of Marcus Stone, the young son of Dickens's intimate friend Frank Stone, who made some of the illustrations for *The Haunted Man*. Dickens had deeply lamented his friend's early death, and took much interest in the son, who afterwards became a Royal Academician. The illustrations were engraved by Dalziel Brothers and W. T. Green.

The story was published from advance proofs in *Harper's Magazine*, from June, 1864, to December, 1865.

THE WORKS OF DICKENS

The original manuscript is in the possession of the Drexel Institute in Philadelphia.

- 209 Our Mutual Friend. | By | Charles Dickens. | With Illustrations By Marcus Stone. | In Two Volumes. | Vol. I | [Vol. II] | London: | Chapman and Hall, 193 Piccadilly, | 1865. | [The right of Translation is reserved.]

Octavo. In 20 monthly numbers, arranged for 3 volumes, as issued (the last a double number), with original, green, printed, pictorial, paper wrappers, designed by Marcus Stone, and advertisements.

First edition.

COLLATION: Vol. I: Half-title, title, (with imprint on verso), dedication to Sir James Emerson Tennent, table of contents, and list of illustrations, pp. [i]–xi; text, pp. [1]–320. A slip explaining the title precedes p. 1. 10 plates by Marcus Stone.

Vol. II: One unnumbered leaf of advertisement; half-title, title, (with imprint on verso), table of contents and list of illustrations, pp. [i]–viii; text, pp. [1]–309, including "Postscript in lieu of preface", dated "September 2nd, 1865"; "Mr. Charles Dick-

THE WORKS OF DICKENS

ens's Works", p. [311]. 10 plates by Marcus Stone.

The preliminary leaves for the two volumes were issued with No. 10 and joint Nos. 19-20, in which are 4 plates, the other numbers containing two plates each.

THE FROZEN DEEP,
1866

DICKENS contributed twenty-two lines, at the beginning of Act III, to this play by Wilkie Collins, and made various suggestions and alterations. It was written in 1856 and performed at Tavistock House by Dickens and his friends on January 6, 1857. A few copies were privately printed in 1866.

210 The Frozen Deep. | A Drama, | In
Three Acts. | By | Wilkie Collins. |
[Not published.] 1866.

Sixteenmo. Original buff paper wrapper and
play bill of first performance bound in.

156

THE WORKS OF DICKENS

First edition.

COLLATION: Title (with imprint on verso), and "Persons of the Drama", pp. [1]–[3]; text, pp. [5]–46.

LEGENDS AND LYRICS,
1866

IN 1861, the first collected edition of Adelaide Anne Procter's poems appeared. A very large number of them had first been published in *Household Words* and *All the Year Round*. Miss Procter died on February 2, 1864, and, in 1866, a new edition of her works was published, with an introduction by Dickens, who was a warm friend of the Procter family.

- 211 Legends And Lyrics. | By | Adelaide Anne Procter. | With An Introduction By | Charles Dickens. | New Edition, With Additions. [Five lines] London: | Bell And Dalby, 186, Fleet Street. | 1866.

THE WORKS OF DICKENS

Octavo. Frontispiece-portrait, plates. Original green cloth cover, gold-stamped, bound in.

First edition of the Introduction (11 pages).

NO THOROUGHFARE,
1867

THIS play is founded upon the story of that name which constituted the Christmas Number of *All the Year Round*, 1867. It was the work of Dickens and Wilkie Collins, who dramatized it on the eve of Dickens's departure for his second visit to America, in November, 1867. Forster says that it is the only one of his stories that Dickens himself helped to dramatize, but some scenes differ so widely from the story as to be entitled to rank almost as an original production. It was first performed on December 26, 1867, at the Adelphi Theater, during Dickens's absence, and met with great success. Dickens

THE WORKS OF DICKENS

wrote to Fechter, who played one of the principal rôles, "I never did so want to see a character played on the stage as I want to see you play Obenreizer".

A privately printed edition of "No Thoroughfare" appeared in London in 1867, versions were published in New York by De Witt and French, and it was translated into French (L'Abime), and produced under Dickens's superintendence in Paris, 1868.

- 212 No Thoroughfare. | A Drama. | In Five Acts. | (Altered from the Christmas Story, for Performance on the Stage.) | By | Charles Dickens and Wilkie Collins. | London: | Published At The Office Of All The Year Round, | 26, Wellington Street. | 1867. | [Entered At Stationers' Hall.]

Duodecimo. Original buff printed paper wrapper.

First edition.

THE WORKS OF DICKENS

COLLATION: Title (with imprint on verso), and "Persons of the Drama", pp. [1]–[3]; text, pp. [5]–78; one unnumbered leaf with imprint on recto.

- 213 No Thoroughfare. | A Drama | In Five Acts And A Prologue. | By Charles Dickens And Wilkie Collins. | [Nine lines] | New York: | Robert M. De Witt, Publisher, | No. 33 Rose Street. | [1868]. [De Witt's Acting Plays, No. 14.]

Duodecimo. Original yellow, printed, paper wrapper bound in. Richard Herne Shepherd's copy, interleaved and annotated by him.

- 214 . . . Identity; or, No Thoroughfare. By Louis Lequel. Dramatized from the Christmas Story of Charles Dickens and Wilkie Collins . . . New York: Samuel French . . . [French's Standard Drama, No. 348.]

Duodecimo. Original yellow, printed, paper wrapper.

GEORGE SILVERMAN'S
EXPLANATION, 1868

AFTER Dickens's return from America, he was persuaded by James T. Fields to write this little story for the *Atlantic Monthly*, receiving £1000 for the work, which was the labor of only a few days. It appeared in the numbers of the magazine for January, February and March, 1868, and was reprinted in *All the Year Round* for February 1, 15 and 29.

215 The *Atlantic Monthly* for January, February and March, 1868, in which George Silverman's *Explanation* first appeared, pp. 118-123, 145-149, and 277-283.

216 George Silverman's | *Explanation*. |
By | Charles Dickens. | The Southern
Publishing Company, Limited, | 130,

THE WORKS OF DICKENS

North Street, Brighton, | And | 160,
Fleet Street, London. | [n.d.]

Twentyfour-mo. Original pink, printed, paper wrapper.

First edition.

COLLATION: One blank leaf; title (with imprint on verso), and text, pp. [1]-53.

On account of the uncertainty of the date of this issue (probably 1878), the work is entered under the date of its appearance in *The Atlantic Monthly*.

A HOLIDAY ROMANCE,
1868

ALTHOUGH Dickens had agreed to write this child's story for Ticknor and Fields of Boston, as early as 1866, it did not appear until two years later, when it was published in *Our Young Folks* almost simultaneously with George Silverman's *Explanation* in *The Atlantic Monthly*. For it, also, Dickens received £1000. It ran through the numbers for Janu-

THE WORKS OF DICKENS

ary, March, April and May, and was accompanied by a portrait of the author, four illustrations by John Gilbert, and ornamental initial letters by G. G. White and S. Eytinge. It was reprinted in *All the Year Round* the same year.

- 217 Original Manuscript of *A Holiday Romance*.

Octavo. 30 pp., written in blue ink; with the original envelope, addressed to Ticknor and Fields, in which it was transmitted.

- 218 *Our Young Folks* for January, March, April and May, 1868, in which *A Holiday Romance* first appeared, pp. [1]-7, [129]-136, [193]-200, and [257]-263.

TOWNSHEND'S RELIGIOUS
OPINIONS, 1869

THE Rev. Chauncey Hare Townshend, who is described as a "tall, shy,

man, with something of the Quixote in his face" and a "quiet worshipper" of Dickens, died during Dickens's second visit to America, appointing him his literary executor. Dickens prepared for the press the manuscript notes of Townshend's Religious Opinions, "which he sincerely believed would tend to the happiness of mankind", adding a preface. Townshend devoted the bulk of his property to the education of poor children. A further proof of Dickens's attachment to Townshend is the fact that he presented to him the original manuscript of *Great Expectations*.

- 219 Religious Opinions | Of | The Late
Reverend | Chauncy Hare Town-
shend. | Published as directed in his
Will, | By His Literary Executor. |
London: | Chapman And Hall, 193,
Piccadilly. | MDCCCLXIX.

Octavo. Original green cloth binding, gold-stamped, with light brown end-papers.

First edition. Dickens's own copy, with his

THE WORKS OF DICKENS

book-plate and book-label. It belonged afterwards to Edmund Yates, and contains his book-plate.

COLLATION: Title (with imprint on verso), and Explanatory Introduction, pp. [i]-v (verso blank); table of contents, p. [vii] (verso blank); text (including half-titles), pp. [1]-293 (with imprint on verso); one blank leaf.

THE MYSTERY OF EDWIN DROOD, 1870

THE work appeared in parts from April to September, 1870. Only three numbers had been published when the author died on June 9, 1870, but three others which had been written appeared afterwards, and the completed portion was published in one volume. The last pages were written in the Swiss chalet on the grounds of Gad's Hill Place, on the day preceding Dickens's death. It had been his intention to complete it in twelve monthly numbers.

Samuel Luke Fildes, later a member of the Royal Academy, was chosen to illustrate this work on account of Dickens's appreciation of an engraving by him called *Homeless and Hungry*, which appeared in the first number of *The Graphic*.

The original manuscript and some corrected proofs are in the possession of the South Kensington Museum. In the fact that Dickens had made erasures in the proof which were not regarded by Forster in issuing the posthumous numbers, Sir Robertson Nicoll feels that he has recently found new clues in solving the mystery of Dickens's intended ending of the story.

220 The Mystery | Of | Edwin Drood. |
By | Charles Dickens. | With Twelve
Illustrations By S. L. Fildes, | And A
Portrait. | London: | Chapman And
Hall, 193, Piccadilly. 1870. | [The
right of Translation is reserved.]

Octavo. In six monthly numbers, as issued,

THE WORKS OF DICKENS

with original, green, printed, pictorial, paper wrappers, designed by Charles Collins, Dickens's son-in-law.

First edition.

COLLATION: Title, (with imprint on verso), note upon Dickens's death, table of contents and list of illustrations, pp. [i-viii]; text, pp. [1]-190; advertisements, pp. [191-192]. Frontispiece-portrait engraved by J. H. Baker, and 12 plates (including engraved title) by S. L. Fildes.

- 221 The | Mystery Of Edwin Drood, |
And | Some Uncollected Pieces. | By
Charles Dickens. | With Illustrations.
| Boston: | Fields, Osgood, & Co. |
1870.

Octavo. Original buff, printed, paper wrapper. Frontispiece and woodcuts.

First collected edition.

The "uncollected pieces" are Some Memoirs of Charles Dickens, by James T. Fields, George Silverman's Explanation, Holiday Romance, Sketches of Young Couples, New Uncommercial Samples, and The Will of Charles Dickens.

The *Mystery of Edwin Drood* first appeared in America as a serial in a monthly Dickens Supplement to Harper's Weekly, from April 23 to October 1, 1870.

- 222 John Jasper's Secret: being a Narrative of certain events following and explaining "The Mystery of Edwin Drood." With twenty illustrations. London: Publishing Offices . . . MDCCCLXXII.

Octavo. Frontispiece, and woodcut illustrations. Issued in 8 monthly numbers. Original green, printed, pictorial, paper wrappers bound in.

This is probably by an American, though the authorship has been wrongly attributed to Wilkie Collins. It appeared in *The Chimney Corner*, New York, 1871, and was published by Peterson and Brothers the same year.

- 223 *The Mystery of Edwin Drood Complete.* By Charles Dickens. Brattleboro, Vt.: Published by T. P. James. 1874.

Octavo. Original green, printed, paper wrapper.

This is one of the most remarkable of the unauthorized continuations of *Edwin Drood*. The second title-page reads: *Part Second of the Mystery of Edwin Drood. By the Spirit-Pen of Charles Dickens, through a Medium.* Embracing, also, that part of the work which

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was published prior to the termination of the
Author's Earth-Life . . .

- 224 The Mystery of Mr. E. Drood. An
Adaptation by Orpheus C. Kerr.
London: John Camden Hotten . . .
[n.d.]

Sixteenmo. Original buff, printed, pictorial,
paper wrapper, with advertisements. Fron-
tispiece and title-vignette engraved on wood.
Also published by Ward, Lock and Tyler.
The author was also responsible for two
other unauthorized continuations of Edwin
Drood, one of them published by Hotten in
the Piccadilly Annual, 1870, the other being
The Cloven Foot, New York, 1870.

A CHILD'S DREAM OF A
STAR, 1871

THIS reminiscence of the childhood
dreams of Dickens and his sister
Fanny, who died two years before the
touching little story was written, first
appeared in Household Words on
April 6, 1850. It was published in

THE WORKS OF DICKENS

book form by Fields, Osgood, & Co.,
in Boston in 1871.

- 225 A Child's Dream | Of | A Star. | By
Charles Dickens. | With Illustrations
By Hammatt Billings. | Boston: |
Fields, Osgood, & Co. | 1871.

Duodecimo. Original brown cloth binding,
with gilt design on front cover, gilt edges,
and brown end-papers.

First edition.

COLLATION: 15 leaves, printed on one side of
the leaf only, with borders of red lines. 10
full-page illustrations by Hammatt Billings,
engraved on wood by W. J. Linton, and
woodcut initial and head- and tail-pieces.

- 226 Another Copy, bound in green cloth.

- 227 A Child's Dream of a Star. By
Charles Dickens. London: Privately
printed, 1899.

Twentyfour-mo. Printed in brown, with
original light blue glazed-paper wrapper,
printed in blue and gold.

CHARLES DICKENS ON
FECHTER'S ACTING,

1872

DICKENS contributed to the August number of the *Atlantic Monthly*, 1869, this enthusiastic tribute to the dramatic ability of his friend, Charles Fechter, whose part in the production of *No Thoroughfare* had helped so largely to make the play a success, in 1867. The article was entitled, *On Mr. Fechter's Acting*, and was written with the purpose of introducing the tragedian to the American public. It was Dickens's last casual piece of writing, and was reprinted at Leeds in 1872, together with press notices of Fechter's acting.

228 Charles Dickens | On | Fechter's Acting; | Followed By The | Critical Notices | (Extracted from the London

THE WORKS OF DICKENS

Journals) | On His | Hamlet, Othello,
| Ruy Blas, Lady Of Lyons, | &c. |
J. H. Clark, Steam Printer, Leeds. |
[1872].

Duodecimo. Original green, printed, paper
wrapper, with title as above.

First edition.

COLLATION: No title-page; text, pp. [1]-24.

THE LAMPLIGHTER,

1879

ALTHOUGH written for Macready,
and rehearsed for acting, the play is
not known to have been really pre-
sented upon the stage, nor was it
printed during Dickens's lifetime.
Dickens afterwards turned the farce
into a humorous story for Pic Nic
Papers (see No. 112).

229 The Lamplighter | A Farce | By |
Charles Dickens. | (1838) | Now
First Printed From A Manuscript In

THE WORKS OF DICKENS

The | Forster Collection At The
South | Kensington Museum | Lon-
don | 1879

Duodecimo. Original blue-gray, printed paper wrapper, two original water-color sketches for frontispiece by F. W. Pailthorpe, and colored etching bound in. One of 250 copies printed.

First edition.

COLLATION: Half-title (with register of copies on verso), title, and *Dramatis Personae*, pp. [1-5]; text, pp. [7]-45.

PLAYS AND POEMS,

1882

IN 1882, Richard Herne Shepherd published a collection of Dickens's plays and poems, which was quickly suppressed as it contained copyright matter. It was afterwards issued without the copyright play, *No Thoroughfare*. The plays in the original issue numbered six, viz: *The Strange Gentleman*, *The Village Co-*

THE WORKS OF DICKENS

quettes, Is she his Wife?, The Lamp-lighter, Mr. Nightingale's Diary, and No Thoroughfare. To the plays and poems were added Miscellanies in Prose, including Sunday under Three Heads, Threatening Letter to Thomas Hood, Preface to Evenings of a Working Man, To be read at Dusk, and On Mr. Fechter's Acting, as well as a Bibliography of Dickens.

230 The | Plays And Poems | Of | Charles Dickens | With A Few Miscellanies In Prose | Now First Collected | Edited Prefaced And Annotated | By | Richard Herne Shepherd | In Two Volumes | Vol. I. | [Vol. II.] | London | W. H. Allen & Co. 13 Waterloo Place, S. W. | Publishers To The India Office | 1882 | (All rights reserved)

Octavo. Original blue cloth binding.

First collected edition, containing No Thoroughfare.

COLLATION: Vol. I: Half-title, title (with imprint on verso), and table of contents, pp.

THE WORKS OF DICKENS

[1]-[5] (verso blank); introduction and text, pp. [7]-406; imprint, p. 407.

Vol. II: Half-title, title (with imprint on verso), and table of contents, pp. [i]-vi; Errata, p. [vii] (verso blank); text, pp. [1]-420.

- 231 Another Copy, on large paper, with presentation inscription from the editor to Osborn Walford, and the following statement, signed "Walford Bros.," inserted: "Dickens' Plays & Poems 2 vols L. P. This was suppressed immediately upon publication owing to copyright in No Thoroughfare & very few copies had got into the market, only those presented for review, and those secured by our firm in advance of publication. No large paper copies were sold in the ordinary way. We secured twelve copies in sheets from the printer, upon an order from the editor having a foreknowledge of the fact that the work would be suppressed. The publishers had to pay a royalty upon all copies not given up."

THE WORKS OF DICKENS

A border is added to the pages, and on the verso of the half-title is "Only One Hundred and Fifty Copies Printed. No. —"

THE LAZY TOUR OF TWO
IDLE APPRENTICES,

1890

THESE papers, the result of a journey made by Dickens and Wilkie Collins, and the joint production of the two, were published in the October numbers of *Household Words*, 1857. Portions of the *Lazy Tour* were reprinted for the proprietor of the inn where the two writers stayed, under the title, *Sly's, King's Arms Hotel, Lancaster* (7 pp.), but it was issued in complete form for the first time in 1890, together with *No Thoroughfare* (the *All the Year Round* Christmas story of 1867), and *The Perils of Certain English Prisoners* (the

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Christmas story of Household Words, 1857), both of them joint productions of Dickens and Collins.

- 232 The Lazy Tour | Of Two Idle Apprentices. | No Thoroughfare. | The Perils Of Certain English | Prisoners. | By | Charles Dickens And Wilkie Collins. | With Illustrations. | London: Chapman And Hall, | Limited. | 1890.

Octavo. Original green cloth binding, with black end-papers.

First collected edition.

COLLATION: Half-title (with Note on verso), title (with imprint on verso), table of contents and list of illustrations, pp. [1-vii]; text (including half-titles), pp. [1]-327. Woodcut frontispiece and plates by Arthur Layard.

OLD LAMPS FOR NEW
ONES, c. 1897

THIS is a collection of fugitive pieces,
—essays, reviews, and other papers,—

THE WORKS OF DICKENS

contributed by Dickens, many of them anonymously, to *The Examiner*, *The Daily News*, *Household Words*, *All the Year Round*, etc. They are here brought together for the first time, and edited by Frederick G. Kitton. The letters to the *Times* on Capital Punishment, which led to the abolition of public executions, had been published separately in 1849. The Explanatory Introduction of the Religious Opinions of the late Reverend Chauncy Hare Townshend is included in the collection.

- 233 Old Lamps For | New Ones | And
Other Sketches And Essays | Hitherto
uncollected. | By Charles Dickens. |
Edited, with an introduction, by |
Frederick G. Kitton | [Three lines,
publisher's mark] | New Amsterdam
Book Company | 156 Fifth Avenue
New York [c. 1897].

Octavo.

First collected edition.

COLLATION: Title (with imprint on verso),

THE WORKS OF DICKENS

table of contents, and introduction, pp. [i]–xvi; text, pp. [5]–344; publisher's advertisements, 10 pp. Frontispiece (facsimile).

MRS. GAMP WITH THE
STROLLING PLAYERS,
1899

IN 1847, Dickens and his friends undertook to raise a fund for the benefit of Leigh Hunt by the publication of this humorous account of a "new Piljian's Projiss", but the artists who promised to furnish the illustrations failed to do so, and the scheme was given up. The letterpress, as prepared by Dickens, was printed by Mr. Forster in his *Life of Dickens*. It was first published separately, from the manuscript in the possession of Mr. Lowell M. Palmer, in 1899.

234 Mrs. Gamp | with the Strolling Play-
ers | An | Unfinished | Sketch | By |

THE WORKS OF DICKENS

Charles Dickens | New York | Privately Printed | MDCCCXCIX.

Octavo. Original white paper boards, lettered in gold. One of 85 copies printed at the Gilliss Press for Mr. Lowell M. Palmer, from the original manuscript.

First separate edition.

COLLATION: Three blank leaves; one unnumbered leaf (with "Printed for Mr. Lowell M. Palmer", etc., on recto); half-title, title (with "eighty-five copies printed" on verso), and Note, pp. [i-x]; half-title, and text, pp. [1-21]. Frontispiece-portrait, and two plates designed by F. W. Pailthorpe.

READING EDITIONS,

1858, 1868

It has been said that the germ of Dickens's public readings lay in the meeting of his friends at John Forster's house, in December, 1844, to hear the reading of *The Chimes*. His first public appearances as a reader were in December, 1853, when thousands of people listened with delight

to the Christmas Carol and Cricket on the Hearth, which he read in the Town Hall, at Birmingham, for the benefit of the Midland Institute. These were followed by many such entertainments for charitable purposes, and on April 29, 1858, he gave his first paid public reading in St. Martin's Hall, London. The series thus begun continued through eighteen months, including readings in the principal cities of England, and in Scotland and Ireland. It was followed by three other series in Great Britain, in 1861-1863, 1866-1867, and 1868-1870, as well as by a course in America, during his second visit, from November, 1867, to April, 1868.

For these readings, special editions were arranged by him of his favorites among the Christmas Books, and selections from other works, and were published by Bradbury and Evans, 1858. On the occasion of his visit to America, in 1868, Ticknor and

Fields, in Boston, issued his various readings in twelve or more small pamphlets, each bearing Dickens's endorsement on the verso of the title-page, and containing two readings. Several of them had not been published in the English reading editions. For Dickens's privately printed adaptations, see No. 246.

- 235 A Christmas Carol. | In Prose. | Being | A Ghost Story of Christmas. | By | Charles Dickens. | London: | Bradbury & Evans, 11, Bouverie Street. | 1858.

Sixteenmo. Original, green, printed, pictorial, paper wrapper.

- 236 The Chimes: | A Goblin Story | Of | Some Bells That Rang An Old Year Out | And A New Year In. | By | Charles Dickens. | London: | Bradbury & Evans, 11, Bouverie Street. | 1858.

Sixteenmo. Original, green, printed, pictorial, paper wrapper.

Gads Hill Place.

Higham by Rochester, Kent.

Monday, Golden St. Lane, 1856

My dear Sir,

I am sorry that I cannot
come to read to you the Book at the
"Holly Tree Inn", as you ask me to do,
but the truth is, that I am tired of
reading at this present time, and have
come into the country to rest and
hear the birds sing. There are a
good many birds, I dare say, in
Kensington Palace Gardens, and upon
my word and honor they are much
better worth listening to than I am.
So let them sing to you as long
as ever they can, while their sweet
voices last (they will be silent
when the winter comes), and very
likely, after you and I have eaten

THE WORKS OF DICKENS

- 237 The | Cricket On The Hearth. | A |
Fairy Tale of Home. | By | Charles
Dickens. | London: | Bradbury &
Evans, 11, Bouverie Street. | 1858.

Sixteenmo. Original, green, printed, pictorial, paper wrapper.

- 238 The Poor Traveller: | Boots At The
Holly-Tree Inn: | And | Mrs. Gamp.
| By | Charles Dickens. | London: |
Bradbury & Evans, 11, Bouverie
Street. | 1858.

Sixteenmo. Original, green, printed, paper wrapper. With letter from Dickens to a child ("My dear Lily") inserted; the letter ends: "So God bless you, and me, and Uncle Harry, and the Boots, And Long Life and Happiness to us all!"

- 239 The Story | Of | Little Dombey. | By
| Charles Dickens. | London: | Brad-
bury & Evans, 11, Bouverie Street. |
1858.

Sixteenmo. Original, green, printed, pictorial, paper wrapper.

- 240 The Readings | Of | Mr. Charles
Dickens, | As Condensed By Himself.
| A Christmas Carol | And | The

THE WORKS OF DICKENS

Trial From Pickwick. | Illustrated
Copyright Edition. | Boston And
New York: | Ticknor And Fields. |
1868. | Price, 25 Cents.

Sixteenmo. Original blue, printed, paper
wrapper, with general title, as above. 2
illustrations by Sol. Eytinge.

Each selection has separate title-page and
pagination.

- 241 The Readings | Of | Mr. Charles
Dickens, | As Condensed By Himself.
| David Copperfield | And | Mr. Bob
Sawyer's Party | (From Pickwick). |
Illustrated Copyright Edition. | Bos-
ton And New York: | Ticknor And
Fields: | 1868. | Price, 25 Cents.

Sixteenmo. Original blue, printed, paper
wrapper, with general title, as above. 2
illustrations by Sol. Eytinge.

Each selection has separate title-page and
pagination.

- 242 The Readings | Of | Mr. Charles
Dickens, | As Condensed By Himself.
| Nicholas Nickleby | (At Mr.
Squeers's School) | And | Boots At

THE WORKS OF DICKENS

The Holly-Tree Inn. | Illustrated
Copyright Edition. | Boston And
New York: | Ticknor And Fields. |
1868. | Price, 25 Cents.

Sixteenmo. Original blue, printed, paper
wrapper, with general title, as above. 2
illustrations by Sol. Eytinge.

Each selection has separate title-page and
pagination.

- 243 The Readings | Of | Mr. Charles
Dickens, | As Condensed By Himself.
| The Story Of Little Dombey | And
| The Trial From Pickwick. | Illus-
trated Copyright Edition. | Boston
And New York: | Ticknor And
Fields. | 1868. | Price, 25 Cents.

Sixteenmo. Original blue, printed, paper
wrapper, with general title, as above. 2
illustrations by Sol. Eytinge.

Each selection has separate title-page and
pagination.

- 244 The Readings | Of | Mr. Charles
Dickens, | As Condensed By Himself.
| Nicholas Nickleby | (At Mr.
Squeers's School) | And | The Trial

THE WORKS OF DICKENS

From Pickwick. | Illustrated Copyright Edition. | Boston And New York: | Ticknor And Fields: | 1868. | Price, 25 Cents.

Sixteenmo. Original blue, printed, paper wrapper, with general title, as above. 2 illustrations by Sol. Eytinge.

Each selection has separate title-page and pagination.

- 245 The Readings | Of | Mr. Charles Dickens, | As Condensed By Himself. | Doctor Marigold | And | The Trial From Pickwick. | Illustrated Copyright Edition. | Boston And New York: | Ticknor And Fields. | 1868. | Price, 25 Cents.

Sixteenmo. Original blue, printed, paper wrapper, with general title, as above. 2 illustrations by Sol. Eytinge.

Each selection has separate title-page and pagination.

-
- 246 Dickens's own Copies of his adaptations of his works for public readings, with numerous manuscript additions,

erasures and notes for expression and gestures.

Nine volumes printed especially for Dickens's use in his readings, and two volumes with text of ordinary editions inlaid and altered. With Dickens's book-plate and label.

Charles Kent, in his work on Dickens as a Reader, thus refers to these volumes, several of which were privately printed, others differing from the ordinary, published reading editions in the points described below: "Reprinted in their new shape, each as 'A Reading,' they were then touched and retouched by their author, pen in hand, until, at the end of a long succession of revisions, the pages came to be cobwebbed over with a wonderfully intricate network of blots and lines in the way of correction or of obliteration. Several of the leaves in this way, what with the black letter-press on the white paper, being scored out or interwoven with a tracery in red ink and blue ink alternately, present to view a curiously parti-coloured or tessellated appearance."

a. Nicholas Nickleby | At The Yorkshire School. | A Reading. | In Four Chapters. | Privately Printed.

Octavo. All the pages except one have erasures or additions in ink, nearly all of which were incorporated in the American reading edition, 1868.

THE WORKS OF DICKENS

This and the following five numbers were printed in London by William Clowes and Sons.

b. David Copperfield. | A Reading. | In Five Chapters. | Privately Printed.

Octavo. All the pages except five have erasures or additions in ink, nearly all of which were incorporated in the American reading edition, 1868.

c. Mrs. Lirriper's Lodgings. | A Reading. | Privately Printed.

Octavo. The first chapter only. No alterations in ink.

d. Barbox Brothers. | The Boy At Mugby. | The Signalman. | Three Readings. | Privately Printed.

Octavo. Ninety-four pages have alterations in ink.

e. The | Bastille Prisoner. | A Reading. | From "A Tale Of Two Cities." | In Three Chapters. | Privately Printed.

Octavo. Thirty-five pages have erasures and notes for gestures; a few manuscript alterations in text.

f. The Chimes: | A Reading. | In Three Parts. | By Charles Dickens. | (Not Published.)

THE WORKS OF DICKENS

Octavo. All the pages except three have alterations in ink. Included in the pagination, but with a separate title-page, is: Sikes and Nancy: | A Reading | From | Oliver Twist. | By Charles Dickens. Three pages in manuscript are added to the latter.

This is not the same edition as No. 236, differing in type and text.

g. The Poor Traveller: | Boots At The Holly-Tree Inn: | And | Mrs. Gamp. | By Charles Dickens. | London: | 1858. [Bradbury & Evans's imprint on verso of title-page.]

Octavo. Every page has alterations in ink, and there are four additional pages of manuscript and pasted additions from other editions.

This is not the same edition as No. 238, the text and the make-up of the pages in several places (as well as the title-page) differing slightly from it.

h. [The Story of Little Dombey.]

Octavo. Every page has alterations in ink, several pages being completely obliterated by red ink, and others pasted together. The manuscript additions amount to about three pages.

This is the same edition as No. 239, printed on larger paper.

i. The Readings | Of | Charles Dick-

THE WORKS OF DICKENS

ens | As Arranged And Read By
Himself | Dr. Marigold. | [n.d.].

Quarto. With annotation.

j. A Christmas Carol . . . Twelfth
edition. London, 1849.

The leaves are inlaid, with alterations
throughout, in ink.

k. The Cricket on the Hearth . . .
Seventh edition. London, 1846.

The leaves are inlaid, with alterations
throughout, in ink.

SPEECHES

IN describing a dinner at which Dickens was present, Forster wrote: "Dickens spoke with that wonderful instinct of knowing what to abstain from saying as well as what to say which made his after-dinner speeches unique." A glance at the titles of his numerous speeches shows the variety of his sympathies and interests.

- 247 Report Of The Dinner Given To Charles Dickens, In Boston, February 1, 1842 . . . Boston: William Crosby And Company 1842.

Sixteenmo. Original buff wrapper. Copy of Josiah M. Field, who was present at the dinner, and sang an original song. Dickens's Speech, pp. 10-15.

- 248 Quozziana . . . By Sampson Short-and-Fat . . . Boston: William White . . . 1842.

Sixteenmo. Original green wrapper. A parody of No. 247.

THE WORKS OF DICKENS

- 249 Address Written For The Occasion Of The Amateur Performance at Manchester, On Monday, July 26, 1847, For The Benefit Of Mr. Leigh Hunt. By Mr. Serjeant Talfourd. Spoken By Mr. Charles Dickens.
Octavo. Original buff wrapper.

- 250 Proceedings At The Second [Fourth, Fifth, Seventh, Eighth (misprinted Ninth), Tenth, and Twenty-first] Anniversary Festival[s] Of The General Theatrical Fund, Held At The London Tavern . . . London: [various imprints] 1847, [1849, 1850, 1852, 1853, 1855, 1866.]

Duodecimo. Original buff wrappers, and limp red cloth. Each pamphlet contains the report of a speech by Dickens.

- 251 The Newsvendors' Benevolent & Provident Institution. Speeches [1849-1870] In Behalf Of The Institution, By The Late Mr. Charles Dickens, President. London: Printed By Buck & Wootton . . .

Duodecimo. Stitched.

SPEECHES

- 252 ———Address . . . On The Occasion
Of The Annual Festival . . . May
9th, 1865.

Octavo. A folder, with title and 2 pp. of text.

- 253 The Public Health A Public Question. First Report Of The Metropolitan Sanitary Association . . . Proceedings Of The Public Meeting Held at Freemasons' Hall, Feb. 6th, 1850 . . . Published by the Association . . . 1850.

Octavo. Stitched. Dickens's Speech, pp. 24-26.

- 254 Original Manuscript of Speech delivered at Gore House, May 10th, 1851.

- 255 Speech Of Charles Dickens Delivered At Gore House, Kensington, May 10, 1851. Printed From The Original Autograph Manuscript . . . The Bibliophile Society, Boston, MDCCD-IX

Octavo. Original blue wrapper.

THE WORKS OF DICKENS

- 256 Speech Of Charles Dickens, Esq., Delivered At The Meeting Of The Administrative Reform Association, At The Theatre Royal, Drury Lane, Wednesday, June 27, 1855. London: Effingham Wilson . . . 1855. Price Twopence.

Octavo. Stitched, with imprint of M. S. Rickerby at end.

- 257 Another Issue, with title-page reading: ". . . At Drury Lane Theatre, on Wednesday, June 27, 1855. London: M. S. Rickerby, Printer, 73, Cannon Street, City. 1855." Rickerby's imprint appears also at the end.

- 258 Speech Of Charles Dickens, Esq., At The Anniversary Festival Of The Hospital for Sick Children . . . February the 9th, 1858. [1858.]

Duodecimo. With notice of Dickens's reading on behalf of the Hospital. Accompanied by two reprints, dated 1864 and 1874.

- 259 Royal Dramatic College, For Aged and Infirm Actors and Actresses . . .

SPEECHES

London: Printed By William Clowes
& Sons . . . 1858.

Duodecimo. Original yellow wrapper. Contains report of meeting, July 21, 1858, with Dickens's Speech, pp. 12-14.

- 260 Speech Of Charles Dickens As Chairman of the Anniversary Festival Dinner Of The Royal Free Hospital, Held at the Freemasons' Tavern, on the 6th of May, 1863. London: Wyman & Sons . . . [1870].

Duodecimo. Stitched. Accompanied by the corrected galley proof of the speech from The Mirror, with autograph letter from Dickens complimenting the reporter.

- 261 The Charles Dickens Dinner. An Authentic Record Of The Public Banquet Given To Mr. Charles Dickens, At The Freemasons Hall, London, . . . November 2, 1867, Prior To His Departure For The United States. London: Chapman And Hall . . . 1867.

Octavo. Stitched.

- 262 Address Delivered At The Birmingham and Midland Institute, On The

THE WORKS OF DICKENS

27th September, 1869. By Charles Dickens, Esquire, President.

Octavo. Original green wrapper.

- 263 Speeches Literary And Social By Charles Dickens. Now First Collected. With Chapters on "Charles Dickens As A Letter Writer, Poet, And Public Reader." London John Camden Hotten, Piccadilly [1870]. Duodecimo. Frontispiece-portrait. Original green cloth cover bound in. First collected edition.

MISCELLANEOUS
DICKENSIANA

264 The Late Mr. Justice Talfourd.

Octavo. A black-edged folder, with printed notice of Justice Talfourd's death on the first page, together with the following in Dickens's handwriting: "Household Words 25th March 1854. Not yet published." On the third page is an autograph letter from Dickens to Toole, dated March 17, 1854, describing the circumstances of Talfourd's death, which occurred on March 13, and saying: "The little remembrance on the other side is, of course, mine." Accompanied by Household Words, March 25, 1854, containing the notice.

265 In Memoriam [William Makepeace Thackeray]. By Charles Dickens. (In The Cornhill Magazine, February, 1864, pp. [129]–132.)

Octavo. Original yellow wrapper.

266 The Gad's Hill Gazette, 1864–1865.

Quarto and octavo. 12 numbers and 2 supplements, in manuscript, stylographed and

THE WORKS OF DICKENS

printed. Charles Kent's copies, addressed to him, some with envelopes. Bound by Sangorsky and Sutcliffe, with six pages of description on vellum, with illuminations.

These little papers by Dickens's children, recording events at Gad's Hill, were edited by his sixth son, Henry Fielding Dickens. The numbers are dated August 6, 13, 20, 27, [1864], January 6, 14, 21, 28, February 4, August 5, 19, 26, 1865, the first (No. 14) being in manuscript, the next three reproduced by means of copying paper, and the remainder printed on the little press presented to the family by W. H. Wills. Dickens is said to have made occasional contributions, and in the number for August 13 a note is added in his handwriting. A facsimile of the number for August 5, 1865, has been issued.

- 267 The Gad's Hill Gazette, December 30, 1865, and January 6, 1866.

Corrected proof of the number for December 30. The number for January 6 was "contrary to our usual custom . . . sent to Printers". These two numbers have the Dickens crest added to the title.

- 268 The Great International Walking Match of February 29, 1868. The Articles of Agreement signed by The

Man of Ross otherwise George Dolby; The Boston Bantam otherwise James R. Osgood, Massachusetts Jemmy otherwise James T. Fields, The Gad's Hill Gasper otherwise Charles Dickens; witnessed by A. V. S. Anthony. Followed by a description of the match by Dickens, who was one of the umpires.

Broadside, in original frame selected by Dickens. There are said to have been five copies printed, one for each of the above mentioned gentlemen.

269 More Hints On Etiquette . . . London: Charles Tilt . . . MDCCC-XXXVIII.

Twentyfour-mo. Original limp maroon cover, with gold design. Woodcuts by George Cruikshank.

This has been attributed to Dickens on the strength of a page in his handwriting, bound with the original manuscript (see next number). F. G. Kitton, however, wrote in *The Athenaeum*, September 11, 1897, that, having compared the page in Dickens's autograph with the printed text, he found "no such passages, nor anything approximating thereto, as those in the particular page of manuscript,

which, however, treats the subject of etiquette in the same humorous way."

- 270 Original Manuscript, in handwriting resembling George Cruikshank's, containing the general outline of *More Hints on Etiquette*.

Quarto. 21 leaves, with one page in Dickens's handwriting (see preceding number), and several letters to Cruikshank bound in. On the versos of leaves 14 and 15 are sketches showing Cruikshank's first ideas for the plate, *Oliver plucks up Spirit*, in *Oliver Twist*.

- 271 *The Loving Ballad of Lord Bateman*
... London: Charles Tilt ...
MDCCCXXXIX.

Twentyfour-mo. Original limp green cover, with gold design by George Cruikshank. 12 plates by Cruikshank.

Although this has been attributed to Thackeray, Cruikshank and Dickens, it is now thought, with reasonable certainty, that the ballad is by Thackeray and the preface and notes by Dickens.

- 272 *Lizzie Leigh. A Domestic Tale*,
from "Household Words," by

Charles Dickens. New York: De-Witt & Davenport . . . 1850.

Duodecimo. Original buff wrapper. Written by Mrs. Gaskell.

- 273 A Pottery Story. By Charles Dickens. Boston: Jones, McDuffee & Stratton, 1878.

Duodecimo. Original buff wrapper. Used as an advertisement. In spite of his name on the title-page, there seems to be no reason for attributing this to Dickens.

- 274 A Letter from Hop-O'-My-Thumb to Charles Dickens, Esq. Upon "Frauds on the Fairies", "Whole Hogs", etc. [At end] London: Published by D. Bogue . . .

Duodecimo. 8 pp., stitched. 2 woodcuts by George Cruikshank, whose autograph appears on p. [1]. Accompanied by George Cruikshank's Magazine, February, 1854, in which this letter by Cruikshank appeared.

- 275 Poem delivered before the Pickwick Club, Dorchester, at the Tenth Anniversary Meeting . . . By Francis P.

THE WORKS OF DICKENS

Denny. Boston: Printed for Private Circulation. 1866.

Octavo. Original yellow wrapper.

- 276 Lloyd's Pickwickian Twelfth Night Characters !!!

Broadside, colored.

- 277 Prospectus of the "Charles Dickens" Mining Company, Idaho, U. S. A.

- 278 Poster announcing Dickens "Final Farewell Readings" at Tremont Temple, Boston, April 1-3, and 6-8, 1868.

With this are bound the following songs and early programmes of plays founded upon Dickens's works: Programmes—The Strange Gentleman, The Pickwickians, The Cricket on the Hearth, The Crummleses, The Adventures of Martin Chuzzlewit. Songs—Dora, Agnes, What are the Wild Waves saying?, Little Nell, Floating away, Tiny Tim, A Christmas Carol, The Boy at Mugby, Mrs. Lirriper's Lodgings, and Great Expectations. Also, The Dora Polka, Tom Tiddler's Polka, The Nicholas Nickleby Quadrilles, and Dickens's own song, The Ivy Green, with music by Henry Russell.

- 279 Engravings after portraits of Dickens's Characters, painted by W. P. Frith.
- a. Dolly Varden. Engraved by S. W. Reynolds; colored.
 - b. Dolly Varden. Engraved by C. E. Wagstaffe; colored.
 - c. Dolly Varden and Miss Haredale. Engraved by S. W. Reynolds and G. S. Shury.
 - d. Kate Nickleby. Engraved by W. Holl.
- 280 Illustrations to the Household Edition of Dickens's Works, 1871-1879.
- 281 Twenty Scenes from the Works of Dickens designed and etched by Christopher Coveny. Sydney, 1883.
- 282 [Two] Series of Character Sketches from Dickens. From Original Drawings by Frederick Barnard. London, 1884[-85].
- Each series contains six plates, in portfolio.

THE WORKS OF DICKENS

- 283 People of Dickens. Drawn by C. D. Gibson. New York, 1897.

Six plates, in portfolio.

- 283a Dickens's Children. Ten Drawings by Jessie Willcox Smith. New York, 1912.

10 proofs.

- 284 John Gilpin. Drawn and etched by Hablot K. Browne.

The first independent work of Dickens's greatest illustrator, for which, at the age of seventeen, he was awarded a silver medal offered by the Society of Arts for "the best representation of an historical subject."

- 285 Welcome to Charles Dickens. The Boz Ball. To be given under the direction of a Committee of Citizens of New York, at the Park Theatre, on the Evening of the Fourteenth of February next. New York, 1842.

- 286 Boz in New York.

Eight pages, folio, in newspaper type, with

MISCELLANEOUS DICKENSIANA

illustrations, giving an account of Dickens's arrival, the "Boz Ball," etc.

- 287 Account of the Ball given in honor of Charles Dickens in New York City, February 14, 1842, from the New York Aurora-Extra. Privately printed, Cedar Rapids, 1908.

- 288 The Battle of London Life; or, Boz and his Secretary. With six designs on stone by George Sala. London, 1849.

This plagiaristic attempt, with pictorial cover, is by Captain O'Keefe, and is chiefly interesting for its frontispiece, "Boz" in his Study, by George Sala.

- 289 Charles Dickens: Critical Biography . . . London, 1858. (Our Contemporaries, No. 1.)

- 290 Charles Dickens. By George Augustus Sala. London, [n.d.]

A slightly extended reprint of Sala's article, which appeared in the Daily Telegraph on June 10, 1870, the day after Dickens's death.

- 291 Sermon preached by Arthur Penrhyn Stanley, D.D., Dean of Westminster Abbey, June 19, 1870 . . . being the Sunday following the Funeral of Charles Dickens. London, 1870.
- 292 "These to his Memory." A Christmas Memorial of the Greatest of Christmas Writers, Charles Dickens. By A. B. Hume. London, Christmas, 1870.
- 293 The Life of Charles Dickens. By John Forster. London, 1872 [-74]. Three volumes. Charles Kent's copy.
- 294 Scrap-book containing newspaper clippings about Dickens and his works.
- 294a Sergeant Bell, and his Raree-Show . . . London, Thomas Tegg, 1839. Twentyfour-mo. Original cloth binding. Woodcuts by Cruikshank and others. Incorrectly associated with Dickens.

MANUSCRIPTS AND LETTERS

THE South Kensington Museum possesses an unrivalled collection of Dickens's Manuscripts, bequeathed by John Forster, to whom Dickens presented them, either personally, or through his bequest of "such manuscripts of my published works as may be in my possession at the time of my decease". It is therefore impossible to gather elsewhere a large collection of the manuscripts of the author's masterpieces. Under these circumstances, we feel that we are to be congratulated upon being able to exhibit, either entire or in part, the manuscripts of *Pickwick Papers* (No. 30), *Sketches of Young Gentlemen* (No. 80), *Nicholas Nickleby* (No. 86), *A Christmas Carol* (No. 115), *The Battle of Life* (No. 148), *Out of Town* (No. 165), *The Best Authority* (No. 168), *His Brown Paper*

Parcel (No. 187), Hunted Down (No. 198), and A Holiday Romance (No. 217), besides outline drafts of several short stories (Nos. 166, 167, 186 and 188), the Gore House Speech (No. 254), and the following miscellaneous numbers.

Lack of space prevents us from showing more than a representative number of autograph letters, in addition to those already mentioned in connection with previous numbers. A few volumes containing published letters are added to this section.

- 295 Original Petty Cash Book kept by Charles Dickens when employed as a lawyer's clerk, in the office of Edward Blackmore, Gray's Inn.

Quarto. 26 pp. The entries are dated from January 5 to March 16, 1828.

- 296 First Page of Dickens's unpublished travesty, O'Thello, written in 1832-33.

Quarto.

MANUSCRIPTS AND LETTERS

- 297 Original Manuscript of Dreadful Hardships endured by the Shipwrecked Crew of "The London".

Quarto. One page, contributed to Punch, but not published.

- 298 Verses addressed to Mark Lemon, entitled New Song.

- 299 Original Manuscript of the Prologue (48 lines) which Dickens wrote for J. W. Marston's *The Patrician's Daughter*, 1842.

Quarto. Dickens also wrote the prologue of *The Lighthouse*, by Wilkie Collins, and contributed *The Song of the Wreck* to the same work.

- 300 Original Manuscript Parody on Gray's *Elegy*.

Quarto. 1¾ pp.

- 300a Original Articles of Agreement for American copyright of Dickens's works: signed by Dickens, Fred: Chapman and James Ripley Osgood.

- 301 Collection of nine Autograph Letters from Dickens to Angus Fletcher, Richard Bentley, Chapman and Hall, Mr. and Mrs. Macready, John Auldjo, Mrs. Watson and Archibald Mitchie, written from 1839 to 1867. Bound with a collection of engraved portraits, representing Dickens at various ages.
- 302 Collection of miscellaneous Autograph Letters from Dickens, with his visiting card and last photograph.
- 303 Autograph Letter (3 pp.) from Dickens to Washington Irving, dated September 28, 1841, announcing his approaching visit to America.
Accompanied by autograph letter from R. H. Dana, Jr., to Edward Moxon, describing Dickens's reception in Boston, and an original water-color drawing by George H. Boughton, illustrating a scene described in this letter:—"He found the ante room, staircase, &c., lined with females, young & old".
- 304 A Stray Leaf from the Correspondence of Washington Irving and

MANUSCRIPTS AND LETTERS

Charles Dickens. By William Loring Andrews. New York, 1894.

Descriptive of the preceding. One of 15 copies with the frontispiece in three states.

305 Dickens's signature, dated "Tremont House, Boston. Second February, 1842."

306 Autograph Letter from Dickens describing his visit to Niagara Falls, 1842.

307 Two Autograph Letters from Dickens to Joseph Jenkins, dated May, 1851, in regard to Jenkins's design for a ticket of admission to the performances of the Guild of Literature and Art.

Accompanied by Jenkins's original drawing for the ticket and three proofs, and by a different ticket for the Guild's performance at Birmingham, May 12, 1852, "Etched by T. O. Barlow, from a Design by E. M. Ward."

308 Five Autograph Letters from Dickens to Thomas Heaphy, dated Sep-

tember, 1861, as published in the following number.

- 309 A Wonderful Ghost Story, being Mr. H.'s own Narrative reprinted from "All the Year Round," with Letters hitherto unpublished of Charles Dickens to the Author respecting it. By Thomas Heaphy. London, 1882.

- 310 Further Testimonials in Favour of W. C. Bennett . . . Letters from Distinguished Men of the Time. 1838-1868.

Letter from Dickens on pp. 6-7, dated July 14, 1847.

- 311 Mr. Thackeray, Mr. Yates, and the Garrick Club. The Correspondence and Facts stated by Edmund Yates. Printed for Private Circulation. 1859.

Dickens-Thackeray correspondence on pp. 13-14. First issue, with Dickens misspelled "Dickes" on p. 14. This seems to be Dickens's own copy.

THE WORKS OF DICKENS

- 312 *Street Music in the Metropolis . . .*
By Michael T. Bass, M.D. London,
1864.

Letter from Dickens, signed also by Tennyson and twenty-six others, pp. 41-42.

- 313 *Infelicia.* By Adah Isaacs Menken.
London, Paris, New York, 1868.

Dedicated to Dickens, with facsimile of his letter accepting the dedication.

- 314 *The Letters of Charles Dickens.*
Edited by his Sister-in-law and his eldest Daughter . . . London, 1880-82.
Two volumes, and supplement.

- 315 *The Pen. A Journal of Literature.*
No. I. Vol. I. May 22, 1880.

Letter from Dickens on pp. 15-16.

- 316 *Letters of Dickens to Wilkie Collins.*
Edited by Laurence Hutton. New
York, 1892.

Accompanied by the numbers of Harper's Magazine, in which they first appeared.

- 317 *Charles Dickens and Maria Beadnell.*
Private Correspondence, edited by

G. P. Baker. Boston, The Bibliophile Society, 1908.

- 318 The Dickens-Kolle Letters. Edited by Harry B. Smith. Boston, The Bibliophile Society, 1910.
-

- 318a Dickens's Printed Circular Letter, concerning the lack of an International Copyright Law, dated, "1 Devonshire Terrace . . . Seventh July, 1842."

Octavo. A folder with letter on pp. 1, 2. Copy sent to William Wordsworth, whose name at the end, as well as "My dear Sir", at the beginning, is supplied in ink.

During Dickens's first visit to America, he spoke much on the subject of International Copyright, and was instrumental in sending to Congress an unsuccessful petition, signed by the principal American writers. On his return to England he wrote this letter, sending it to the leading English authors. It was also published in *The Morning Chronicle* and other papers.



MASON & CO

28 OLD BOND STREET

The Grolier Club

PORTRAITS OF DICKENS

- 319 Miniature on Ivory, by Mrs. Janet Barrow (Charles Dickens's aunt). The earliest known portrait of Dickens, painted in 1830.
- 320 Original Pencil Sketch, by H. K. Browne, 1836.
- 321 Original Pencil Sketch, by Daniel Maclise, 1840.
- 322 Seven Original Sketches, by Pierre Morand, 1842.
Morand was a fellow passenger of Dickens during his first voyage to America. The sketches show Dickens in various attitudes on the deck of the *Britannia*, and at the Tremont House, Boston; and on the back of each is written an account of the circumstances under which it was made.
- 323 Original Pencil Sketch by Charles Martin, 1843.

324 Original Crayon Sketch by E. G. Lewis, 1869.

325 Original Pen and Ink Sketch by "Spy" (Leslie Ward).

326 Original Water-color Sketch for Sem's Panthéon (Dickens riding on a bicycle).

327 Original Portrait in Oils, painted by John D. Barrow during Dickens's second visit to America, 1867-68.

328 Original Portrait in Oils, painted by William B. Myers, 1869.

The portrait is signed "W. B. M., 1869," and is accompanied by an account from the New York Sun, April 30, 1911, of the identification of the painter, the young son-in-law of a Virginia friend of Dickens. His widow is living, and remembers that her husband made sketches of Dickens, from the life, from which sketches the portrait was painted. It formed part of the collection of J. Abner Harper, who stated that he prized it above any picture in his collection.

PORTRAITS OF DICKENS

- 329 Original Portrait in Oils, signed "E. P., 1870"; found in the collection of J. L. Toole, the actor.
- 330 Three photographs of Dickens, taken in America.
- 331 Collection of Engraved Portraits of Dickens, after H. K. Browne, Daniel Maclise, George Cruikshank, Count D'Orsay, C. R. Leslie, W. P. Frith, and others. The portrait by Finden after Maclise is autographed by Dickens.
- 332 Medal, "To commemorate the One Hundredth Anniversary of the Birth of Charles Dickens. Issued by the Dickens Centenary Committee of New York, February 7, 1912."

PERSONAL RELICS

- 333 Books from Dickens's Library, with his book-plate and label.
- a. Johnson's Dictionary of the English Language. London, 1825.
 - b. Constable's Miscellany, Vol. XVII. Edinburgh, 1825.
 - c. Adventures of Oliver Twist. London, 1846.
 - d. Italian and English Dictionary. London, 1846. With Dickens's autograph notes.
 - e. Scenes from Clerical Life, by George Eliot. London, 1859. Two volumes.
 - f. Thackeray the Humourist and the Man of Letters [by J. C. Hotten]. London, 1864. Presentation copy.
 - g. Life and Adventures of Nicholas Nickleby. London, 1866.
- 334 Love, Law, and Physic. A Farce . . . by James Kenney. London, n.d.

PERSONAL RELICS

Dickens's prompt book, with his manuscript alterations for an amateur performance, in which he played the part of Flexible. Accompanied by the programme of the performance, "in aid of the fund for the endowment of a perpetual curatorship of Shakspeare's house".

- 335 Tales of a Wayside Inn, by Henry Wadsworth Longfellow. London, 1864.

Charles Kent's copy, with the following inscription in Longfellow's handwriting: "In memory of a happy day passed with the owner of this book at Gad's Hill Place, July 5, 1868", signed.

- 336 Dickens's Office Slate, the space for writing divided into halves, labeled, "Mr. C. D." and "Mr. C. D. Junr."

- 337 Dickens's Seal, with initials, "C. D.", used by him at Gad's Hill and in the office of All the Year Round.

- 338 Dickens's Paper Knife, of ivory, with silver tablet inscribed: "A memento of my dear friend, Charles Dickens,

THE WORKS OF DICKENS

constantly used by him. Given by Georgina Hogarth to Maria S. Winter, June, 1870."

339 A Chair from Dickens's Dining-room at Gad's Hill Place.

340 A Bench from Dickens's Swiss Châlet at Gad's Hill Place.

341 Dickens's Calendar, which stood upon his desk at the time of his death.

342 "The Empty Chair, Gad's Hill, June 9, 1870."

From *The Graphic*, after the painting by S. Luke Fildes.

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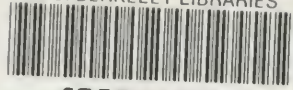
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